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CHAPTER VIII.

REIGN OF PHILIP IV. 1621—1665.

Philip IV.

MISRULE at home, oppression rapacity and revolt in the foreign provinces, bloody and fruitless wars, declining commerce, defeat and disaster in all quarters of the globe, and at last, an inglorious peace; — these are the public events which mark the forty-four years' reign of Philip IV. That monarch was equally remarkable for his elegant taste and nice discernment in literature and art, and for his deficiency in all governing qualities. He was, therefore, surrounded by the best painters, and the worst ministers in Europe. The general administration of his vast unwieldy empire had indeed been left, by Lerma, an Augean stable of abuse and corruption, which might have baffled the cleansing powers even of a monarch like Ferdinand, or a

Character.

minister like Ximenes. Philip, however, with the exception of a feeble effort made and relinquished within the first year of his reign, never attempted the task; the energies of Olivarez, at first turned to this end, were soon diverted by visions of military aggrandisement; and before Haro took the helm, the huge vessel of the state, of which the prow was in the Atlantic, and the stern in the Indian Ocean,[1] was already in a foundering condition. Naturally of an indolent temper, the King was not long in making his election between a life of pleasure and a life of noble toil; he reposed supreme confidence in those whose society pleased him; and Olivarez, who loved power for its own sake, dexterously turning the weakness of his master to his own account, alternately perplexed him with piles of state papers, and amused him with pretty actresses, until he felt grateful to any hand that would relieve him of the intolerable weight of his hereditary sceptre. While province after province raised the standard of rebellion, and his superb empire was crumbling to dust, the King of the Spains and the Indies acted farces in his private theatre, lounged in the studios, sate in solemn state in his balcony at bull fights, or autos de fé, or retired to his cabinet at the Pardo, to toy with mistresses, or devise improvements on his gardens and galleries.

1 Voiture; Eloge du Comte-Duc d'Olivarez; Œuvres, 2 tom., 8vo., Paris, 1729: tom. i., p. 271.

Patronage of Literature.

But though careless and inefficient in the discharge of his kingly functions, Philip IV. was a man of considerable talent, and some intellectual activity. As a patron of literature and art, he was second in knowledge and munificence to no contemporary prince. During his reign, the Castilian stage was at the height of its glory; no expense was spared in representing the thick-coming pieces of the veteran Lope, or the classical Calderon;[1] and the musical and dramatic entertainments of Buenretiro, rivalled in splendour those of the English court, when Ben Jonson and Inigo Jones combined their talents to furnish forth the masques of Whitehall. The denizens of the palace breathed an atmosphere of letters: Luis de Gongora, by his contemporaries called the Pindar[2] and by modern critics the Cowley, of Spain, was one of the King's chaplains; Velez de Guevara, held the post of chamberlain, and the versatile Quevedo, that of royal secretary, until one of his poems aroused the resentment of the implacable Olivarez. Bartolomè Argensola was Historiographer-royal for Arragon; Antonio de Solis was a minister of state; and the cross of Santiago rewarded the literary abilities of Calderon—the Shakespeare of Spain—and the poet Francisco de Roxas. Nor was Philip a

1 The scenery and properties were so well managed, that ladies in the palace-theatre, says Carducho (Dial. fol. 153), were sometimes made sea-sick by looking at the stage-sea.

2 Pellicer de Salas y Tovar; Lecciones solemnes a las obras de Don Luis de Gongora, Pindaro Andaluz. 4to. Madrid, 1630.

Literary talents.

mere lover and protector of literature; he wrote his own fine language in a style of purity and elegance which has seldom been surpassed by any royal or noble author; and several volumes of his translations from the Italian, and miscellaneous works, are said to exist in manuscript, in the royal library of Madrid.[1] Pellicer de Salas, a contemporary critic, praises him[2] as one of the best musicians and poets of the day. Descending from the vantage-ground of royalty, and assuming the title of an "Ingenio de esta corte," he even measured his strength with the wits, in the crowded field of dramatic composition;[3] and his tragedy on the story of the English favourite Essex, still maintains its place in collections of Castilian plays. He likewise often acted, with other "ingenios" of the court, in the popular "comedias de repente," in which a given plot was wrought out by means of extemporaneous dialogues.

Writes plays,

and acts in them.

Artistic skill.

In painting, as in literature, the taste and discernment of Philip was improved by his practical skill. Like his father and grandfather, he had been taught drawing, as a part of his education; and under the instructions of the good Dominican, Juan Bautista Mayno, he became the best artist of the house of Austria. Butron, who

1 Casiano Pellicer; Tratado Historico sobre la Comedia y el Histrionismo en España; 2 partes sm. 8vo., Madrid 1804, p. 163.

2 "Lecciones a las obras de Gongora."—coluña, 696.

3 Under this name he wrote, "La Tragedia mas lastimosa, el Conde de "Sex," a comedy, called "Dar la vida por su dama," and some others,—Ochoa, Tesoro del Teatro Español, 5 tomos, 8vo. Paris 1838; tom. v., p. 98.

published his Discourses on Painting[1] in 1626, bears his testimony to the merit of the young King's numerous pictures and drawings.[2] One of the latter, a pen and ink sketch of St. John Baptist with a lamb, having been sent to Seville, in 1619, by Olivarez, fell into the hands of Pacheco, and became the subject of a eulogistic poem by Juan de Espinosa,[3] who foretold, in the reign of this royal painter, a new age of gold,—

"Para animar la lassitud de Hesperia."

Carducho mentions a more finished production of the royal pencil,—an oil-picture of the Virgin—as being kept, in his time, in the jewel-chamber of the palace;[4] and Palomino notices two pictures, bearing the signature of Philip IV., and placed by Charles II.[5] in the Escorial, probably the two Infant St. Johns, seen by Ponz in an oratory near the chamber of the Prior.[6] A landscape with ruins, sketched in a free and spirited style, was the only relic of Philip's skill which reached the enquiring eye of Cean Bermudez.

Taste in choosing his artists.

The artist-monarch early displayed the correctness of his taste, in the selection of his artists. Amongst the ablest painters of the capital, and

1 "Discursos Apologeticos en que se defiende la ingenuidad del arte de la Pintura, que es liberal, de todos derechos, no inferior a las siete que comunmente se reciben. De Don Juan de Butron, Professor de ambos derechos.—4to., Madrid, 1626," with engraved title by Schorquens, 16 leaves of preliminary matter, 122 leaves of text, paged only on one side, and 18 of index—a curious volume, never re-printed, and not easily found, which deserves a place on the same shelf with Carducho and Pacheco.

2 Id. fol. 102.

3 Pacheco: Arte de la Pintura, p. 113.

4 Carducho; Dial., fol. 160.

5 Palomino; tom. i., p. 185.

6 Ponz; tom. ii. p. 163.

Velasquez.

the veteran favourites of his father's court, he at once distinguished the fine powers of Velasquez, a young stranger from Andalusia, and advanced him to that place in his regard which he maintained to the end of his life. The sovereign of eighteen, at first sight appreciated and rewarded the genius of the painter of twenty-four, whose name was to become the chief glory of Spanish art; he promoted him to posts of honour and trust about his person, decorated him with the cross of Santiago, and treated him with the confidence and distinction which his noble nature inspired and his high talents deserved. During his progress through Andalusia, in the spring of 1624, amidst grand hunting parties at country castles, and the pompous festivities of cities, he carefully explored the fine churches and convents that lay in his way;[1] and whilst residing in the beautiful Alcazar of Seville, he showed no less taste than clemency, in pardoning the offence of Herrera the Elder against the Royal mint, for the sake of his picture of St. Hermengild.[2] His remark on the silver altar at Valencia, and its pictured doors, has already been recorded.[3]

Visit to Andalusia.

Rubens.

When Rubens appeared in Spain, as the envoy of the Infanta Archduchess, he was received with far higher honours than would have been bestowed on a mere Burgundian noble, of the purest blood and countless quarterings; and he was after-

1 Jornada que su Magestad hizo a la Andaluzia, escrita par Don Jacinto de Herrera y Sotomayor; fol., Madrid, 1624.

2 Chap. vii., p. 457. 3 Chap. ii., p. 98.

wards entrusted by the Spanish King and his aunt with a still more delicate mission to the Court of England. Ecclesiastical preferment, also, was sometimes the reward of artistic merit; and the remonstrances of the Chapter of Granada, to Alonso Cano's appointment as canon, on the ground that his learning was insufficient, afforded Philip an occasion, which he did not let slip, of vindicating the dignity of art, against the arrogance of the cloth. His reply was like those of Charles V. and our Henry VIII. to similar complaints.[1] "Were this painter," said he, "a "learned man, who knows but that he might be "Archbishop of Toledo? I can make canons "like you at my pleasure, but God alone can "make an Alonso Cano."[2]

A. Cano.

The establishment of an Academy of the fine arts at Madrid, was brought by the Cortes, in this reign, under the notice of the King and Olivarez. So early as 1619, the artists of the capital had petitioned Philip III. for the formation of a society of this kind, on the plan of a scientific academy then existing; but the scheme,

Projected Academy of Arts,

[1] The Emperor's reply to Titian's detractors may be found in chap. iii., p. 104; Henry's answer was addressed to an Earl, who complained that Holbein had kicked him down stairs for forcing the door of his painting room, and had thereby committed an outrage on his order. "My Lord," said the King, "the difference between you two is, that of seven hinds I could "make seven earls; but of seven earls I could never make one Hol-"bein." Descamps, tom. i., p. 73. The Emperor Maximilian, and Francis I. are said to have administered similar retorts to their nobles, in compliment to Albert Durer and Leonardo da Vinci. Descamps, tom i., p. 25. Carducho; Dialogos, fol. 21. [2] Palomino, tom. iii., p. 586.

the King. favoured by

from want of support, fell to the ground. Philip IV. and his minister, however, now favoured the design, and sanctioned the appointment of four deputies to meet and frame laws for the new institution.

"Mais le chemin est bien long du projet à la chose,"[1]

and in Spain especially, it is usually travelled by very easy stages. After various preliminary negotiations, the jealousies of certain artists put a stop to all farther proceedings;[2] and the plan was laid aside, and not revived until the days of the Bourbons. Philip IV. was, however, sincere in his endeavours to promote the establishment of an Academy; and the purchase of casts and models for the use of its students, was one of the objects for which he sent Velasquez on his second Italian journey.

Architectural Works of Philip IV.

Painting and poetry being the favourite arts of Philip IV., he did not leave, like his grandfather, any great structure to be the monument of his reign. He had little motive, indeed, for building new palaces, possessing at Madrid and the Pardo, Aranjuez and the Escorial, a choice of residences such as few Kings could boast. Nor are his architectural works of such a character as to cause much regret that they were not more numerous and important. The royal

[1] Molière; Tartuffe: act iii., sc. 1.—A translation of the Spanish proverb, "Del dicho al hecho, ha gran trecho."

[2] Carducho; Dialogos, fol. 158.

church of St. Isidore, once belonging to the Jesuits, and still the most imposing temple at Madrid, affords proof, both of the munificence of the monarch,[1] and of the decline of architectural taste. It was erected by Francisco Bautista, a Jesuit father,[2] who seems to have held in equal contempt the florid plateresque style of Berreguete, and the classical simplicity of Toledo. Built in the form of the Latin cross, and crowned with a lofty dome, the interior is not without a certain spacious majesty; but both within and without, the details are tasteless, the decorations as common-place in design as rich in material, and the orders confounded with as little scruple as in some Moorish mosque, constructed of the materials of a Roman theatre or bath.

Church of St. Isidore.

The palace of Buenretiro, situated near the avenues of the Prado, and just without the walls of Madrid, was built, for his own residence, by Olivarez, who laid out the gardens and ponds for the accommodation of his curious collection of birds.[3] Presented by the minister to his master, it afterwards became, during the summer heats, the favourite abode of Philip IV., and one of those expensive playthings, for which Catalonia and Portugal were taxed beyond human

Buenretiro.

1 Udal ap Rhys—on what authority I know not—says, it cost the King 4,000,000 ducats. "An Account of the most remarkable places in Spain "and Portugal, 8vo., London, 1749, p. 48."

2 Los Arquitectos, tom. iv., p. 3.

3 Madame d'Aulnoy; Voyage, tom. iii., p. 7.

endurance.[1] The architect Alonso Carbonel, was employed, in 1633, to add the wings and the theatre, and it thus grew into an extensive range of low pavilions, designed rather with a view to interior comfort than external display.[2] The King took great delight in the gardens, which he enlarged, and planted with many noble alleys, long the fashionable lounge of the capital, but cruelly desolated by the soldiery of Murat. He likewise erected in these grounds two large summer houses, adorned with frescos, and called the Hermitages of St. Anthony and St. Paul. The first was a plain structure, placed in an artificial wilderness; the second an ornate building, with a façade covered with bas-reliefs and sculptured foliage, and surrounded by trim gardens, gay with flowers, and refreshed with bubbling fountains.[3]

Garden Hermitages.

Here Philip also erected a colossal statue of himself on horseback, cast in bronze, at Florence, by Pietro Tacca, from a picture by Velasquez and a model by Montañes.[4] This fine work, perhaps the best equestrian statue which modern art had yet produced, was finished and placed on its pedestal in 1640, at a great cost.[5]

Statue of Philip IV. by Tacca.

1 Southey's Peninsular War, vol. vi., p. 53. Historia de Portugal, do Ant. de Moraes Silva; 3 tomos, 8vo., Lisboa, 1828; tom. iii., p. 46.

2 Los Arquitectos, tom. iv., pp. 14 and 151.

3 Udal ap Rhys, p. 45. 4 Chap. vii., p. 485.

5 In the inventory of Buenretiro, says Ponz, (tom. vi., p. 101) it was estimated at 40,000 doubloons, but it doubtless did not cost so large a sum.

The prancing horse, supported only on his hind legs and flowing tail, was long reckoned a miracle of mechanical skill, and Galileo himself is said to have suggested to the artist the means by which the balance is preserved.[1] Paris, Copenhagen, and St. Petersburgh, have since acquired similar prancing statues, and the world has ceased to marvel. But the work of Tacca will always command admiration, by the boldness of its design, the elaborate beauty of its workmanship, and the animation both of the steed and his rider. To the former, it may be objected that his hind legs are not placed sufficiently under his body, and that his attitude is rather that of a steady English hunter, taking a standing leap, than of a caracoling courser of the manage. This defect is, however, atoned for by the fine modelling of his head and forehand, and by the graceful seat and martial air of the King, who bears his weighty armour and wields his truncheon like another Prince Hal of Lancaster. The scarf, also, ending with happy effect in a broad border of lacework, is thrown across the royal shoulders, and streams in the breeze with an airy lightness seldom found in fluttering masses of marble or metal. On the saddle-girth is this inscription:—"*Petrus Tacca, f. Florentiæ* "*anno salutis MDCXXXX.*" Removed, in 1844, from the newly-planted groves of Buenre-

[1] Ponz, tom. vi., p. 98.

tiro to the spacious square in front of the palace of Philip V., the statue has been placed on a high pedestal adorned with tolerable bas-reliefs, where it looks down on the bronze lions and marble deities, and is reflected in the basin, of a fountain.[1]

Pantheon of the Escorial.

The chief architectural achievement of this reign, was the Pantheon of the Escorial, begun by the late King,[2] an octagonal chamber, 113 feet in circumference, and 38 feet in height, from the pavement to the centre of the domed vault. Each of its eight sides, excepting the two which are occupied by the entrance and the altar, contain four niches and four marble urns; the walls, Corinthian pilasters, cornices, and dome, are formed of the finest marbles of Toledo and Biscay, Tortosa, and Genoa; and the bases, capitals, scrolls, and other ornaments are of gilt bronze. Placed beneath the presbytery of the church, and approached by the long descent of a stately marble staircase, this hall of royal tombs, gleaming with gold and polished jasper, seems a creation of oriental romance. No daylight penetrates its mysterious depths; it is illumined by a large lamp of Genoese workmanship, hung in the dome, by torches held in

1 The bas-reliefs, two in number, represent Philip IV. giving a medal to Velasquez, and an allegorical subject illustrating his patronage of art; the smaller sides of the pedestal bear these inscriptions: "PARA GLO-" RIA DE LAS ARTES Y ORNATO DE LA CAPITAL ERIGIÓ " ISABEL SEGVNDA ESTE MONVMENTO;" and, "REINANDO " ISABEL SEGUNDA DE BORBON AÑO 1844."

2 Chap. vii., p. 411.

the hands of eight cherubs placed at the angles, and by the tapers burning on the altar, before a noble Crucifix,—the cross of black marble, the figure of gilt bronze,—wrought at Florence by Tacca, and brought to the Escorial by Velasquez.[1] This splendid subterranean chapel was consecrated with great pomp, on the 15th of March, 1654, in the presence of the King and the Court; when the bodies of Charles V., his son, and grandson, and the queens who had continued the royal race, were reverently laid, each in its sumptuous urn; a Jeronymite friar pronouncing an eloquent funeral sermon, on a text from Ezekiel,—"Oh ye dry bones, hear the word of the Lord."[2] Hither Philip IV. would come, when melancholy—the fatal taint of his blood—was strong upon him, to hear mass and meditate on death, sitting in the niche which was shortly to receive his bones.[3] Surrounded by the tombs of his proud ancestors, and himself one of the proudest princes in Europe, he must have found bitter food for thought, in the humiliations of his house, and in the jewels which he had permitted to drop from his crown. The Low Countries, the Emperor's favourite province, were now, in part a hostile state, in part a turbulent and expensive tributary. The sceptre of Portugal, an acquisition which might have atoned for all the errors and ill fortune

Philip IV. in the Pantheon.

[1] Ximenes; Descripcion del Escorial, p. 344.

[2] Id., p. 353; and Dunlop's Memoirs of Spain, vol. i., p. 642.

[3] Id., p. 643.

of Philip II., was now firmly grasped by the long hesitating Braganza. Still more sombre would have been his musings, could he have looked into the future, and foreseen that the marriage of his daughter to the young King of France, effected soon after the completion of this proud Pantheon, was, in the course of time, to place a Bourbon on the throne of Spain.

G.B. Crescenzi.

The Italian architect of the Pantheon, Giov. Bat. Crescenzi, was loaded with favours by the King; he was made head of the Board of Works and Woods, with a monthly pension of 140 ducats, and received the cross of Santiago, and a patent of Castilian nobility, as Marquess of La Torre.

Fray E. de la Cruz and Fray J. de la Concepcion.

In the execution of the bronze work, he was ably assisted by two friars of the Escorial, Eugenio de la Cruz, and Juan de la Concepcion, goldsmiths of some skill. They likewise made several reliquaries for the monastery, and enjoyed, each of them, an annual salary of 200 ducats.

Philip IV. a diligent collector of works of art.

To acquire works of art, was the chief pleasure of Philip IV., and it was the only business in which he displayed earnestness and constancy. Rich as were the galleries of Philip II., his grandson must, at the least, have doubled the number and value of their contents. His viceroys and ambassadors, besides their daily duties of fiscal extortion and diplomatic intrigue, were required to buy up, at any price, all fine works of art that came into the market. He likewise employed agents of inferior rank, and more

trustworthy taste, of whom Velasquez was one, to travel abroad for the same purpose, to cull the fairest flowers of the modern studios, and to procure good copies of those ancient pictures and statues which money could not purchase. The gold of Mexico and Peru was freely bartered for the artistic treasures of Italy and Flanders. The King of Spain was a collector with whom it was vain to compete, and in the prices which he paid for the gems of painting and sculpture, if in nothing else, he was in advance of his age. From a convent at Palermo, he bought, for an annual pension of 1000 crowns, Rafael's famous picture of Our Lord going to Calvary, known as the "Spasimo," which he named his "Jewel."[1] His ambassador to the English Commonwealth, Don Alonso de Cardenas, was the principal buyer at the sale at Whitehall, when the noble gallery[2] of Charles I. was dispersed by the Protector. There Philip, for the sum of £.2,000, became possessed of that lovely "Holy Family," Rafael's most exquisitely finished work, once the pride of Mantua, which he fondly called his "Pearl," a graceful name, which may, perhaps, survive the picture.[3] To him, the Escorial likewise owed Rafael's heavenly "Virgin of the Fish,"

Works of Rafael: "Il Spasimo," called "La Jóya,"

"La Perla,"

"Virgen del Pez,"

1 Cumberland; Catalogue of Paintings in the Palace at Madrid, p. 80, and Anecdotes, vol. ii., p. 172.

2 His purchases required eighteen mules to carry them from the coast to Madrid. Clarendon; Hist. of Rebellion; 6 vols. 8vo., Oxford, 1826, vol. vi. p. 459.

3 Rafael von Urbino und sein Vater Giovanni Santi; von J. D. Passavant. In Zwei Theilen; 8vo., Leipsig, 1839. Th. ii., p. 306.

carried, with the "Spasimo" and the "Pearl," to Paris, by Napoleon; but happily restored to the Queen of Spain's gallery; and the charming "Madonna of the Tent," bought from the spoilers in 1813, for £.5,000, by the King of Bavaria, and now the glory and the model of Munich.[1] He also enriched his collection with many fine Venetian pictures, amongst which was "Adonis asleep on the lap of Venus," the master-piece of Paul Veronese, a gem of the Royal gallery of Spain, where it rivals the Venus and Adonis of Titian, in magical effect and voluptuous beauty. Of the rich compositions of Domenichino, the soft virgins of Guido and Guercino, the Idalian nymphs of Albano, the classical landscapes of "learned Poussin," Salvator Rosa's brown solitudes, or sparkling sea-ports, and Claude Lorraine's glorious dreams of Elysian earth and ocean, —his walls were adorned with excellent specimens, fresh from the studio; and also of the works of Rubens, Vandyck, Jordaens, Snyders, Crayer, Teniers, and the other able artists who flourished in that age in Flanders. The grandees and nobles, like the English lords of Charles I., knowing the predilections of their master, frequently showed their loyalty and taste, by presenting him with pictures and statues. Thus the gay and gallant Duke of Medina de las Torres,—better known to the world as the Marquess of Toral,

"Madonna della Tenda."

Works of other Italians.

Flemings.

[1] Rafael von Urbino und sein Vater Giovanni Santi; von J. D. Passavant. Th. ii., pp. 160—197.

in "Gil Blas,"—gave Correggio's "Christ appear-" ing to Mary Magdalene after his Resurrection," the "Presentation of Our Lord in the Temple," by Paul Veronese, and the "Virgin's flight into "Egypt," by Titian; Don Luis de Haro, Titian's "Repose of the Virgin," an "Ecce Homo," by Paul Veronese, and "Christ at the column," by Cambiaso; and the Admiral of Castile, "St. "Margaret restoring a boy to life," by Caravaggio.

Collection of Sculpture.

Philip IV. was no less fond of sculpture than of painting. It is said that the coachman, who drove him about Madrid, had general orders to slacken his pace, whenever the royal carriage passed the hospice belonging to the Paular Carthusians, in the street of Alcalá, that his master might have leisure to admire the fine stone effigy of St. Bruno, executed by Pereyra, which occupied a niche over the portal. He formed a large collection of antique statuary, and of copies, in marble, bronze, and plaster, of the most famous works of sculpture in Italy, of which no less than 300 pieces were bought by Velasquez, or executed under his eye, and brought to Spain, in 1653, by the Count of Oñate, when he returned from his viceroyalty at Naples.[1] Of these, the greater part were placed in the Alcazar of Madrid, in an octagon hall designed by Velasquez, the northern gallery, and the grand

[1] B. V. de Soto. Supplement to Mariana, p. 66. Stevens' translation of Mariana; fol., London, 1699.

staircase; and some were sent to adorn the alleys and parterres of the gardens at Aranjuez.

Person and Portraits of Philip IV.

Philip IV. is one of those potentates who was more fortunate in his painters than his biographers, and whose face is, therefore, better known than his history. His pale Flemish complexion, fair hair, heavy lip, and sleepy, grey eyes—his long curled mustachios, dark dress, and collar of the Golden fleece—have been made familiar to all the world by the pencils of Rubens and Velasquez. Charles I., with his melancholy brow, pointed beard, and jewelled star, as painted by Vandyck, is not better known to the frequenters of galleries; nor the pompous benign countenance of Louis XIV., shining forth from a wilderness of wig, amongst the silken braveries which delighted Mignard, or Rigaud, or on his prancing pied charger, like a holiday soldier as he was, in the foreground of some pageant battle, by Vandermeulen. Fond as were these sovereigns of perpetuating themselves on canvas, they have not been so frequently or so variously pourtrayed as their Spanish contemporary. Armed and mounted on his sprightly Andalusian, glittering in crimson and gold gala, clad in black velvet for the council, or in russet and buff for the boar-hunt—under all these different aspects did Philip submit himself to the quick eye and cunning hand of Velasquez. And not content with multiplications of his own likeness in these

ordinary attitudes and employments, he caused the same great artist to paint him at prayers,—

"To take him in the purging of his soul"—[1]

as he knelt amongst the embroidered cushions of his oratory. In all these various portraits we find the same cold phlegmatic expression, which gives his face the appearance of a mask, and agrees so well with the pen and ink sketches of contemporary writers, who celebrate his talents for dead silence and marble immobility, talents hereditary indeed in his house, but, in his case, so highly improved, that he could sit out a comedy without stirring hand or foot,[2] and conduct an audience without movement of a muscle, except those in his lips and tongue.[3] He handled his fowling-piece, quaffed his sober cups of cinnamon-water,[4] and performed his devotions with the same undisturbed gravity of mien, and reined his steed with a solemnity that would have become him in pronouncing, or receiving, sentence of death. To maintain a grave and majestic demeanour in public, was, in his opinion, one of the most sacred duties of a sovereign; he was never known to smile but three times in his life;[5] and, it was doubtless his desire to go down to posterity as a model of regal deportment. Yet this stately Austrian,

His imperturbable gravity.

1 Hamlet, Act iii., sc. 3.
2 Voyage d'Espagne. 4to., Paris, 1699; p. 36.
3 Voyage d'Espagne. 12mo., Cologne, 1667; p. 33.
4 Dunlop's Memoirs, vol. i., p. 651.
5 Id., p. 389.

His humour.

whose outward man seems the very personification of etiquette, possessed a rich vein of humour, which, on fitting occasions, he indulged with Cervantes' serious air; "he was full of "merry discourse, when and where his lined "robe of Spanish and royal gravity was laid "aside;"[1] he trode the primrose paths of dalliance, acted in private theatricals, and bandied pleasantries with Calderon himself.[2] Although he was not remarkable for beauty of feature, his figure was tall and well turned; and he was, on the whole, better entitled to be called Philip the Handsome, than Philip the Great —the style which Olivarez absurdly persuaded him to assume.[3] When at Lisbon, in his early youth, as Prince of Asturias, he stood forth in a dress of white satin and gold, to receive the oath of allegiance from the Cortes of Portugal, he was one of the most splendid figures of that idle pageant.[4] Nor was he deficient in the softer graces; for, his second Queen, Mariana of Austria, fell in love, it is said, with his portrait in the Imperial palace, at Vienna, and early vowed that she would marry no one but her cousin with the blue feather.[5]

Brothers of the King.

The Infants of Spain, brothers of Philip IV., shared the elegant accomplishments of the King; they both of them had been instructed in drawing

1 Original Letters of Sir Richard Fanshaw, 8vo., London, 1702; p. 421.
2 Ochoa; Teatro Español, tom. v., p. 98.
3 Dunlop's Memoirs, vol. i., p. 56. 4 Id., p. 2.
5 Voyage d'Espagne; 4to., Paris, 1669; p. 38.

in their youth; and Carducho commends two sketches executed by them and possessed by Eugenio Caxes.[1] Don Carlos, beloved by the Spaniards for his dark Castilian complexion,[2] and supposed to possess talents which awakened the jealousy of Olivarez,[3] died in 1632, at the early age of twenty-six. The Cardinal-Infant Don Fernando, the ablest legitimate son of Austria since Charles V., inherited the love of art which belonged to his house, and acquired considerable skill in painting, under the instructions of Vincencio Carducho. Invested, while yet a boy, with the Roman purple and the mitre of Toledo, he affected no saintly austerities, but early became the life and soul of the Court, and the leader of its revels. At his country-house of Zarzuela, near Madrid, he set the fashion of those half-musical, half-dramatic entertainments, performed under his auspices with great splendour of decoration, and long popular in Spain by the name of Zarzuelas.[4] Nor was he wholly devoted to the pleasures of gay life; he loved books and literary society, studied philosophy and mathematics, and was versed in several foreign languages.[5] Being appointed governor of Flanders, at the age of twenty-two, this Prince passed the remaining nine years of his life in councils and conferences, or at the head of armies. But the victor of Nordlingen still found

Don Carlos.

Card. Don Fernando.

[1] Carducho; Dialogos, fol. 100. [2] Epistolæ Ho-elianæ, p. 125.
[3] Dunlop's Memoirs, vol. i., p. 169. [4] Ponz, tom. vi., p. 152.
[5] Pellicer de Salas; Lecciones a las obras de Gongora: dedication to the Cardinal-Infan..

time to sit to Rubens, Crayer, and Vandyck, and to bestow some fostering care on the arts. His brief and brilliant career, ended in 1641, bears a close resemblance, in all but guilty ambition, to that of a celebrated military Cardinal of the sixteenth century, Hippolito de Medici.[1] Both were churchmen by the policy of their families, but soldiers by nature and choice. They were equally fond of the fine arts, and of all elegant pleasures; winning in their manners, and splendid in their modes of life. Both died in the prime of youth and hope, and crowned with military glory. And the galleries of their respective houses—the Pitti palace at Florence, and the Royal Museum of Madrid—still possess their portraits, drawn with equal disregard of clerical decorum; that of the Italian Cardinal, by Titian, in the rich dress of a noble Hungarian, and the Spaniard, by Rubens, armed and mounted for the field. The city and Chapter of Toledo, celebrated the obsequies of their Archbishop with great pomp: the architect Lorenzo Fernandez de Salazar was employed to erect a monument seventy feet high, in the centre aisle of the Cathedral; and the clergy adorned it with many inscriptions, in various languages, setting forth the glories of the Cardinal:—

Funeral honours at Toledo.

"Hispanus Mars, urbis fulgor, et Austrius heros
Infans, præsul, primas, Ferdinandus amandus."[2]

1 Northcote's Life of Titian, vol. i., p. 116.

2 Pyra Religiosa, que la muy-santa Iglesia, primada de las Españas

The canon Antonio Calderon, pronounced an eloquent funeral oration, in which he bade all good Catholics observe how Providence had vindicated their insulted faith, by making Nordlingen, where the impious Luther first preached his pestilent errors, the scene of the deceased Cardinal's most signal victory; and enunciated the doctrine—promulgated in many forms and tongues by the zealots of every sect,—that the fiercest assailant of heresy, was most worthy of holding the Primacy of Spain.[1]

Queen Isabella.

The beautiful Queen Isabella de Borbon,—Elizabeth of France, daughter of Henry IV., and sister of our Henrietta Maria—the first wife of Philip IV., was the star of the court, and the loveliest subject of the pencil of Velasquez. To that master is attributed a curious and interesting picture, in the collection of the Earl of Elgin,[2] representing the scene upon the border stream of the Bidassoa, on the 9th of November, 1615, when France exchanged this princess, then in her girlhood, betrothed to the Prince of Asturias, for a Spanish Infanta, the celebrated Anne

Picture of her reception at the Spanish frontier, attributed to Velasquez.

erigió al Cardinal-Infante D. Fernando de Austria, por el licenciado Joseph Gonzalez de Varela; 4to., Madrid, 1642, p. 53. This handsome volume contains a print of the monument, and an engraved title-page in which there is a portrait of the Cardinal, by G. C. Semin, an artist noticed in chap. vii., p. 411.

1 Id., p. 188.

2 At Broomhall, Fifeshire. It was obtained by the late Earl—a Scottish Duke of Alcalà, whose name will ever be remembered as a benefactor to British art—in France, during the wars of the Empire, and once formed part of the gallery of the Luxembourg.

of Austria, bride of Louis XIII. In the centre of the stream a pavilion, constructed on several boats, is moored, towards which a canopied barge, containing a princess and her attendants, advances from either bank. On the banks are seen larger pavilions, adorned with the respective banners and arms of France and Spain; and behind them squadrons of cavalry, and companies of the Scottish archers of the guard, in their white uniforms, and other infantry of both nations, the whole exactly answering to the description of the chronicler Cespedes.[1] The river, figures, pavilions, and background of bold wooded mountains, are well painted; and although the picture cannot be an original work of Velasquez, who, at the time of this exchange of brides, was a lad of sixteen, in Herrera's school at Seville, it may have been executed by him at a later period, from the sketches of some other artist. Of Isabella's life, few particulars have been recorded; but she seems to have shared in the tastes of her husband. In July 1624, a mad or impious Frenchman broke the Host in pieces in the church of S. Felipe, and was strangled and burnt for his pains.[2] To propitiate the insulted Majesty[3] of the wafer, solemn services

Extraordinary religious service at the palace of Madrid.

1 Historia de Don Felipe IV., p. 3, where the curious reader may study the manners of the age, in the long disputes between the representatives of the two powers, about the globe and cross which crowned the Spanish pavilion, and the arms of Navarre, quartered on the French escutcheon.

2 Relacion del auto de fé en Madrid a 14 diaz de Julio deste año, por el Licdo P. Lopez do Mesa; a curious folio tract of 2 leaves; Mad. 1624.

3 Chap. i. p. 14; n. 4.

were performed in that and other churches, and a grand ceremonial was held in the Alcazar. For the grave Castilian court, a religious festival had all the charms of a masquerade; no expense was spared in preparing one of the corridors of the palace for the occasion, and each member of the royal family superintended the erection and adornments of an altar. That of the young Queen surpassed all the rest in taste and magnificence, and glittered with jewels to the value of three millions and a half of crowns.[1] Mariana of Austria, the second Queen of Philip IV., a gay princess prone to vex her solemn lord with girlish laughter,[2] had little taste and few accomplishments, and was as inferior to Isabella in the qualities of her mind as in the graces of her person.

Altar of the Queen.

Queen Mariana.

Don Gaspar de Guzman, Count of Olivarez, and Duke of San Lucar, for twenty-two years supreme in Spain, was the most powerful, laborious,[3] unscrupulous, and unfortunate minister of the seventeenth century. His infamous conspiracy with the Archbishop of Braga, against the life of the King of Portugal,[4] and his base and too successful intrigues for the ruin of that monarch's honest secretary, Lucena,[5] would be sufficient to render his memory hateful, had his administration been as splendid and triumphant as that of his great rival Richelieu. He was,

Conde-Duque de Olivarez.

[1] Florez; Reynas Catholicas, tom. ii., p. 941.
[2] Voyage d'Espagne; Cologne, 1667, p. 35.
[3] Dunlop's Memoirs; vol. i., p. 39. [4] Id., p. 259. [5] Id., p. 275.

Patronage of letters.

His library.

however, a friend to literature and the fine arts, partly from inclination, and partly because he found in them a convenient means of diverting the King's attention from the murmurs of the people, and from his own abuse of power. The Halifax of Castile, Olivarez was the hero of a thousand dedications of books; he was the patron of Quevedo, Gongora, the Argensolas, Pacheco,[1] and other men of letters; and Lope de Vega, who was his chaplain, was entertained in his house,[2] as he had been, half a century before, in that of the great Alba. His library was one of the largest and most curious in Spain, and abounded in splendid manuscripts and book-rarities of all sorts, which were inherited, neglected, and probably dispersed by the profligate Marquess of Heliche, son of the minister Haro.[3] In his early days he was distinguished for his magnificent mode of life;[4] and the dramatic and musical entertainments given in 1631, by the favourite and his Duchess, in the grounds of her brother, the Count of Monterey, enlarged for the occasion by the removal of the walls of two contiguous gardens, were long remembered

1 Chap. vii., p. 466, n. 5.

2 Dunlop's Memoirs, vol. i., p. 359.

3 The Abbè Bertaut de Rouen paid two visits to this fine library, which he describes as very curious; and on one of these occasions he had an interview with the Marquess, who entertained the literary Abbè with a disquisition on the horses of Andalusia. Voyage d'Espagne; 4to., Paris, 1669; pp. 170—171. See also chap. vii., p. 471.

4 Valdory; Anecdotes du Ministère d'Olivarez tirées et traduites de l'Italien de Siri; 12mo., Paris, 1722; pp. 7, 9.

by the gay world of Madrid.[1] The palace of Buenretiro was, as we have seen,[2] the creation of Olivarez; and the Moorish Alcazar of Seville received many additions and embellishments during the time that he held the post of its Alcaydé.[3] He was the friend and patron of Rubens, whom he employed to paint some magnificent pictures for the conventual church of his village of Loeches. Velasquez, on his arrival at court, found a protector in the powerful minister, who was one of his first sitters; Murillo, likewise, enjoyed his favour during his brief residence at Madrid; and it speaks well for his amiable qualities and demeanour in private life, that those great artists were amongst the few friends who remained faithful to him in his fallen fortunes.

Patronage of art.

The court and capital of Spain, where, for more than a century, it had been fashionable to have a taste, could boast, under Philip IV., finer galleries of art, and a greater number of amateur artists than any other city in Europe. As the great houses, which had given viceroys to Peru and Mexico, were remarkable for their immense services of silver and gold plate, so those, whose lords had held the Italian and Flemish governments and embassies, prided themselves on their pictures and tapestries; and in some fortunate families, the side-board and the gallery were

Other patrons of art at court.

1 Casiano Pellicer; Origen y progresos de la Comedia en España; tom. i., p. 174.

2 Page 510.

3 The description of this Alcazar, by Rod. Caro, Antig. de Sevilla, fol. 56—58, shows that little beyond repairs has been done by his successors.

Admiral of Castile.

furnished with equal splendour.[1] The palace of the Admiral of Castile was adorned with many fine specimens of Rafael, Titian, Correggio, and Antonio More, curious armour, and exquisite sculptures in bronze and marble; and that of the Prince of Esquilache—Francisco de Borgia, one of the nine poets who are called the Castilian muses—was also famous for the pictures which

M. of Leganes.

adorned its great hall. The Marquess of Leganes, and the Count of Monterey—prime favourites of Olivarez,—whose shameless rapacity at Milan and Naples, obtained for them the name of the two

C. of Monterey.

thieves,[2] were likewise eminent collectors. The Count possessed a famous series of sketches by Michael Angelo, known as the "Swimmers," and a "Holy Family" by Rafael;[3] the noble nunnery which he built at Salamanca, was a museum of art;[4] and Carducho has, perhaps, a sly allusion to the unscrupulous means by which this nobleman enriched his gallery, in his question—"What "would the Count of Monterey not do to obtain

D. J. de Espina.

"fine original pictures?"[5] The pictures of Don Juan de Espina were numerous and valuable: he had a curious collection of carvings in ivory; and he possessed two volumes of sketches and manu-

D. of Alba and others.

scripts by Leonardo da Vinci.[6] The Duke of Alba enriched his hereditary gallery with some choice pictures from Whitehall. The good Count of

1 Made. d'Aulnoy; Voyage, let. ix.; and Lady Fanshaw's Memoirs, p. 227.

2 Guidi. Relation de ce que s'est passé en Espagne à la disgrâce du Comte-Duc d'Olivarez, traduite de l'Italien. 8vo., Paris, 1658; p. 63.

3 Carducho; Dialogos, fol. 148.

4 Ponz; tom. xii., p. 226.

5 Dialog., fol. 159.

6 Id., fol. 156.

Lemos, the Dukes of Medina-celi, and Medina de las Torres, the Marquesses of Alcalà, Almaçan, Velada, Villanueva del Fresno, and Alcaniças, the Counts of Osorno, Benavente, and Humanes, Dons Geromino Fures y Muñiz, knight of Santiago, and "gentleman of the mouth"[1] to the King, Geronimo de Villafuerte y Zapata, keeper of the Crown jewels, Suero de Quiñones, great standard bearer of Leon, Rodrigo de Tapia, Francisco de Miralles, Francisco de Aguilar, and other courtiers,—were all owners of fine pictures.

Amateur artists.

The Duke of Alcalà,— *D. of Alcalà.*

> Principe, cuya fama esclarecida
> Por virtudes y letras será eterna,[2]—

whose scholarly and artistic tastes and talents have already been noticed,[3] was ambassador to Rome, and viceroy of Naples, under Philip IV., and sometimes, also, an ornament of the capital.

Don Juan Fonseca y Figueroa, brother to the Marquess of Orellana, canon and chancellor of Seville, and usher of the curtain[4] to the king, was a good amateur artist, and painted an esteemed portrait of the poet Rioja. His chief claim to distinction, however, rests on his friendship for Velasquez, whom he was the means of introducing to the notice of the court. Don Juan de Jauregui, knight of Calatrava, and Master of the

J. Fonseca.

J. de Jauregui.

1 "Gentilhombre de la boca," an officer who waited on his Majesty at table. 2 Lope de Vega; Laurel de Apolo. 3 Chap. vii., p. 489.

4 An officer whose duty it was to draw aside the curtain of the gallery where the King sat in church, and who also discharged the functions of almoner.

Horse to Queen Isabella, and the elegant translator of Tasso and Lucan,[1] was no less skilled in painting than in poetry. His taste for the former, acquired or improved at Rome, chiefly displayed itself in portraiture, and he executed a picture of Cervantes, of which that great author makes honourable mention in the prologue to his novels. He gave some of his best pictures to his friend Medina de las Torres, of whose apartments in the royal palace, they formed a principal adornment.[2] An engraver, likewise, of some skill, he executed the plates for the Jesuit Luis de Alcazar's treatise on the Apocalypse.[3] Lope de Vega has celebrated him in various poetical pieces,[4] and Pacheco furnished to the collection of eulogistic verses which prefaced his poems, a sonnet highly complimentary to his "learned lyre "and valiant pencil." One of his best poems is a dialogue between Sculpture and Painting on their relative merits, which is closed by a speech from dame Nature, who decides in favour of the latter.[5] Don Geronimo Fures was an excellent artist and judge of art; the favourite subjects of his pencil, were scenes or figures emblematic of moral maxims; and of these, a ship wearing bravely before the wind, under press of sail, with the motto, "*non credas*

G. Fures.

1 He published El Aminta de Tasso, with Rimas, of his own, 4to., Sevilla, 1618; and some prose pieces, amongst which was that on Painting in Carducho's work. "La Farsalia" was not printed till after his death, in 1684, 4to., Madrid. 2 Carducho; Dial., fol. 156.

3 Vestigatio arcani sensus in Apocalipsi; fol. Antwerp, 1619.

4 Obras; tom. i., p. 38; iv., p. 503. 5 Rimas, p. 174.

" *tempori*," was reckoned the best. To considerable abilities as a painter, his fellow courtier Villafuerte, added a curious expertness in making watches. *G. de Villafuerte.*

Don Juan Caramuel Lobkowitz, son of a noble of Luxembourg, by a Bohemian lady, and born at Madrid, in 1606, was likewise an amateur painter, and no less remarkable for the variety of his preferments than for the versatility of his genius. Educated at Salamanca and Alcalà, he became professor of theology at the latter university; and afterwards removing to Flanders, and assuming the Cistercian robe, he was promoted first to the titular abbacy of Melrose, in Scotland, and then to that of Dissemburg, in the Palatinate. Being a skilful engineer, he was employed to defend Louvaine against the Hollanders and French, and Frankendahl against the Swedes. By the favour of the Emperor Ferdinand III. and Pope Alexander VII., he successively wore several German and Italian mitres; and he died, in 1682, at his Milanese bishopric of Vigevano, to which he had been presented by the King of Spain. An elegant poet, as well as an amateur of the pencil, he was pronounced by the critics to be gifted with genius to the eighth degree, eloquence to the fifth, but with judgment only to the second. He was, besides, one of the most prolific writers of the age, leaving no less than seventy-seven tomes in Latin and Castilian, on grammar, poetry, history, music, the art of war, astronomy, logic, *Bp. J. Caramuel Lobkowitz.*

architecture, canon-law, metaphysics, and controversial divinity,—to be forgotten by posterity.[1]

T. Labaña. *F. V. Minaya.* *C. of Benevente.* *C. of Tula.* Don Thomas Labaña, knight of Christ, Don Francisco Velasquez Minaya, knight of Santiago, and the Count of Benevente, painted for their amusement; as also did the Count of Tula, to whom a Mexican facility of hand may have descended with the royal blood of Montezuma, which flowed in his veins. *P. de Herrera.* Don Pedro de Herrera, Councillor of finance, modelled skilfully in wax, and executed some pieces of sculpture in bronze; *D. de Lucena.* and Don Diego de Lucena, son of a great Andalusian house, towards the end of this reign, handled the brush with some credit to the school of Velasquez. *D. of Bejar.* The Duke of Bejar, son to the grandee of the same name,—who hesitated about accepting the dedication of Don Quixote[2]—added the reputation of a good painter to that of a gallant soldier. *J. de Butron.* Don Juan de Butron, a young lawyer, who wrote an esteemed work on

[1] Nic. Antonio, tom. i., p. 505, devotes six folio columns to an imperfect catalogue of his works. See also Meuselius; Bibliotheca Historica, 11 tom., 8vo. Lipsiæ, 1782—1804, tom. v., P. 2, p. 182; and the Biographie Universelle; tom. vii., p. 109, 8vo., Paris 1813. His "Philippus Prudens, Caroli Imp. filius, Lusitaniæ, Algarbiæ, Indiæ, Brasiliæ legitimus rex demonstratus; fol., Antuerpiæ 1639;"—a work published in defence of Philip IV.'s right to the crown of Portugal, just at the time when the voice of the nation had transferred it to the house of Braganza,—is a fine specimen of the Plantine press, and remarkable for its beautiful title-page and royal portraits engraved by J. Neeffs.

[2] Don Quixote, comentado por Don Diego Clemencin; 6 tomos, 4to., Madrid, 1633; tom. i., p. xliv.

painting,[1] appears to have understood the practice, as well as the theory of the art.[2]

Dss. of Aveiro.

Maria de Guadalupe, Duchess of Aveiro,[3] an accomplished linguist and a lover of letters,[4] likewise painted with taste; and Doña Maria de Abarca, and the Countess of Villaumbrosa, were celebrated for their skill in taking likenesses. Art was sometimes pursued as a profession by men of rank, without derogation of dignity; as in the case of Crescenzi, who was rewarded with a Marquessate for his labours at the Escorial.[5] And, on the outbreak of the rebellion in Portugal, the Marquess of Montevelo, a nobleman of that country, being stripped of his estates, supported himself, at Madrid, by teaching painting, until a pension was granted to him by the Crown. Artists and authors, and the lovers of art and letters, frequently met at one anothers' houses, to interchange knowledge and ideas, to examine pictures and statues, and discuss literary and artistic questions; and the tertulias of Fonseca and Juaregui were not inferior in the graces of intellectual converse to the Roman conversazione in the palaces of the Farnese and Barberini.

Da. M. de Abarca. Css. of Villaumbrosa.

M. of Montevelo.

1 Page 513, n. 1.

2 He is not enumerated amongst artists, either by Palomino or Cean Bermudez, but I think the commendatory verses by Josef de Valdivielso, prefixed to his Discourses, afford evidence that he deserves a place in the list.

3 This lady was a friend of Lady Fanshaw, who duly chronicles the presents made by the Duchess to her daughters, at their departure from Madrid.—Memoirs; 8vo., London, 1829; p. 276.

4 Palomino, tom i., p. 187.

5 Page 522.

Visit of the Prince of Wales to Spain.

The refinement and artistic splendour of the Court of Madrid, even at the beginning of this reign, are attested by the influence which his Spanish journey exerted on the taste of Charles, Prince of Wales. That love-pilgrimage undertaken for the sake of the Infanta Maria, is one of the most interesting passages of his chequered life. The magic mirror of history presents to our gaze few figures more attractive than that well-graced prince and his fiery companion, Buckingham, who argued questions of state policy in the language of youthful passion, perplexed the counsels of grey intriguers, troubled with false hopes and fears the doctors of Toledo and Lambeth, and sought to strew the path to a royal marriage with the flowers of romance. Statecraft, however, triumphed. The policy of Olivarez required that the Prince should be kept in a state of hopeful suspense, until the Emperor had made sure of the Palatinate; and for five months, therefore, he was amused by the King with sports and pageants; by the Minister with solemn quibbles; and by the Queen and Infanta with all the stately coquetry permitted by Castilian etiquette. Charles, it is true, at last discovered and outdid the insincerity of the Spanish Court; he laid a diamond ornament, shaped like an anchor in token of changeless affection, at the feet of the Infanta,[1] and resolved to bestow

[1] Andres de Mendoça; Relacion de la partida del Sermo Principe de Vvalia, folio of 2 leaves. Madrid 1623. In this anchor was set, says Mendoça, un diamante que no le osan tussar.

his hand and plumed crown elsewhere. But so well was the deception maintained on both sides, that even as late as the 19th of August, a few days before the Prince's departure, the English at Madrid, true to the habits of Newmarket, were betting thirty to one on the successful consummation of the match.[1]

Influence on his taste.

If Charles won not, in this celebrated journey, a daughter of Spain for his bride, he at least acquired, or greatly increased, those tastes which adorned his few prosperous years, and still lend a grace to his memory. He saw the Spanish capital in its height of splendour, its palaces, churches, and convents filled with the fairest creations of art; he witnessed the performance of magnificent services, at altars glowing with the pictures of Titian and El Mudo, and long processions, where the groves of silken banners were relieved by moving stages, whereon were displayed the fine statuary of Hernandez, and the glorious plate of Alvarez and the d'Arphes. In the halls of the Escorial and the Pardo, his ambition was awakened to form a gallery of art worthy of the British Crown—the only object of his ambition which it ever was his fortune to attain.

Purchases of pictures.

The nucleus of those treasures of painting, which he afterwards assembled at Whitehall, was formed from the collections of the Count of Villamediana,[2]

[1] Epistolæ Ho-Elianæ; p. 146.

[2] The strange murder of this Count, who is supposed to have been the lover of Queen Isabella, and to have fallen a victim to the jealousy of

and the sculptor Pompeyo Leoni,[1] sold by auction during his residence at Madrid. He offered Don Andres Velasquez 1000 crowns for a small picture on copper, by Correggio, but was refused it; and he met with the like ill success in his attempts to obtain the precious volumes of Da Vinci's drawings and manuscripts, from Don Juan de Espina, who excused himself on the plea that he intended to bequeath his collection of art to the King, his master.[2] Many fine pictures were, however, presented to him by the King and the courtiers. Philip gave him the famous Antiope, by Titian, his father's favourite picture,[3] a truly royal gift, Diana bathing, Europa, and Danäe, works of the same master, which, although packed up, were left behind by the Prince, in his hasty retreat, and never reached England. Don Geronimo Fures, presented him with eight pictures by the most esteemed masters, besides some swords of the right Toledan temper, and other ancient arms of Spain. His portrait was begun by Velasquez, who came to settle at court about the time of his visit; but Vandyck was destined to be unrivalled in delineating that noble and pensive countenance, and the work was never finished. It is strange, that he does not seem to have carried with him to England any specimen of the great

Presents made to him.

Portrait by Velasquez.

Philip IV., is related by Lord Holland; Life of Lope de Vega, p. 71. For anecdotes of his gallantries, see Madame d'Aulnoy; Voyage, tom. ii., p. 19.

1 Chap. iv., p. 182.

2 Carducho; Dial., fol. 156. 3 Chap. vii., p. 408.

Castilian masters, with whose works, however, he must have become familiar during his stay in Spain. But he did not forget Madrid and its treasures of art; for, ten years after his departure, in 1633, when immersed in the troubled sea of English and Scottish politics, he employed Miguel de la Cruz, a painter of promise, cut off by an early death, to execute copies of the more remarkable pictures in the Alcazar.

Employs M. de la Cruz to copy pictures.

Of the foreign artists, who visited Spain during this reign, the greatest was the prince of Flemish painters, Peter Paul Rubens.[1] For twenty years

Foreign Artists. Flemings. P. P. Rubens.

[1] Descamps ("Vies des Peintres Flamands," &c., tom. i., p. 299) says, that Rubens was sent to Spain by the Duke of Mantua, whose gentleman of the chamber he was, with rich presents—a carriage and seven horses, says Cean Bermudez—to Philip III. Being invited by the Duke of Braganza, afterwards John IV. King of Portugal, to the castle of Villaviciosa, he set out thither from Madrid with so gallant a train, that the Duke, fearing the cost of entertaining him, sent a messenger to request him to defer his visit, and to offer him fifty ducats for the loss of his time. Rubens declined the present, and coolly replied, that he had come not to paint, but to amuse himself for a few days at Villaviciosa, and had put a thousand pistoles in his purse to defray his expenses. This story has often been repeated, but will not bear examination. If Rubens went to Spain as envoy from the Duke of Mantua, it must have been before 1608, when he left the service of that prince to return to Flanders. Braganza was born in 1604, and the part assigned to him, therefore, agrees neither with his years, nor with his liberal disposition and magnificent mode of life. Although Cean Bermudez and Sir Edmund Head (Kugler's Handbook of Painting, part. ii., with notes by Sir E. H., 12mo., London, 1846, p. 236, note) adopt the opinion, that Rubens came to Spain in the reign of Philip III., I am disposed to reject it, because it is borne out neither by Carducho nor Pacheco, nor sanctioned by Dr. Waagen, in his essay, "Peter Paul Rubens, his life and genius, translated by Robert "Noel, 8vo., London, 1840." Nor do the "Lettres inedites de Pierre "Paul Rubens, par Emile Gachet, 8vo, Bruxelles, 1840," afford any hint of a visit previous to 1628, except an anecdote of an occurrence

he had enjoyed the favour and confidence of the rulers of the Spanish Netherlands; and the Archduke Albert, who had seen the budding and unfolding of his genius for affairs as well as for art, recommended him, shortly before his death, to the Infanta Isabella, his Archduchess, as a wise and trusty counsellor. By this sagacious daughter of Philip II. he was, therefore, sent to Madrid, to call the attention of the King her nephew, to the misery and discontent of the Belgian provinces; and to urge the negotiation of peace with England, then on the eve of war with France. He arrived at the Spanish court in August 1628, and was received with the highest distinction by the King and Olivarez. There, amongst many personages of note, whom he had known in Flanders, he found his friend, the great Spinola, Marquess of Los Balbases, who was so much attached to him, that he was wont to say, that his talents for painting were the least of his good qualities. These talents were, however, his best introduction to the tasteful King; and he was formed, by his fine person, polished manners, and various

Diplomatic mission to Spain.

which, says Rubens ambiguously, "sucesse nel mio tempo in Spagna al "Re Don Filippo III." (p. 62); although there are two letters, dated Madrid, 1628. Palomino, tom. iii., p. 443, says, that Rubens was sent by the Archduke and duchess, Albert and Isabella, as ambassador to Philip III., and that he came again to Spain in the train of the Prince of Wales, in 1623, assertions corroborated by no other authority, and hardly worth notice except to show the conflicting evidence out of which the biographer must weave a probable story.

accomplishments, to adorn and captivate the court. The nine months which he spent at Madrid, were amongst the most busy of his life. Spanish diplomacy, at all times slow in its operations, was, in this case, perhaps still more retarded in its course, by the desire of the King to retain near his person the great artist of the north.

Royal Portraits.

Rubens skilfully opened the negotiations, by presenting eight of his pictures, of various sizes, to the royal amateur, who, however averse to proceed to the business of the state, immediately sate to the envoy for an equestrian portrait, which became the subject of a poem, by Lope de Vega.[1] He likewise executed four other portraits of the King, and pourtrayed every other member of the royal family, then at Madrid, by the command of the Archduchess. Of the Infanta Margarita, who lived in the convent of Barefooted nuns, he painted a portrait, somewhat larger than half-length, of which he made several copies.[2] He also painted a large picture of Philip II. on horseback, with the sickly countenance of his old age, a stiff and lifeless portrait, not redeemed by the coarse figure of Victory leaning with a laurel

1 "Silva al quadro y retrato de Su Magestad que hizo Pedro Pablo "Rubens;" beginning—"Durmiendo estaba, si dormir podia." Obras, 4to.; tom. i., p. 256.

2 Pacheco, p. 100, says, that he "retrató a la Serenissima Señora In- "fanta de las Descalzas de mas de media cuerpo, i hizo della copias," &c. She is mentioned by name as "la Señora Infanta Margarita "Descalza," in the "Carta al Duque de Medina Sidonia, escrita por "Andres de Mendoça, 23 Nov. 1623,"—a paper of 4 folio leaves, printed at Madrid,—p. 7. I am unable to discover her relationship to Philip IV.

crown from a cloud, and one of the least meritorious of his works.[1]

Converse with the King.

Whilst he was thus employed, no day passed without a visit from the King, who loved to converse with his artists as they worked, and who impressed the acute Fleming, as he afterwards impressed Lord Clarendon,[2] with a favourable opinion of his intellectual powers.

His opinion of him.

"Well gifted both in body and mind," says Rubens in one of his letters,[3] "this prince "were surely capable of ruling, in good or "evil fortune, did he rely more on himself, "and defer less to his ministers; but now he "pays for the credulity and follies of others, "and is the victim of a hatred in which he "has no concern,"—the personal animosity of Buckingham and Olivarez.

Industry.

The rapid pencil of Rubens was interrupted during his stay at Madrid, not only by the business of state which he came to transact, but by a severe attack of fever and gout.[4] Nevertheless he found time to execute, besides royal portraits, some elaborate copies of the works of Titian, which however wanted the firmness of touch belonging to that master, and were afterwards sarcastically styled by Mengs, Dutch translations from the Italian.[5] He likewise

1 In the Queen of Spain's Gallery; Catalogo, No. 1400.
2 Hist. of the Rebellion; vol. vi., p. 385.
3 Gachet; Lettres de Rubens, p. 226; from Gachet's translation of the original Flemish.
4 Lettres de Rubens; p. 225.
5 Cumberland; Anecdotes, vol. ii., p. 210.

reviewed and altered his own grand "Adoration "of the Kings," painted at Antwerp some years before, and then in the Alcazar, one of those pictures which best display his skill of hand, and lavish splendour of imagination. Enlarging the canvass, by joining a piece to its left side, he added several figures to the composition, one of which was himself on a bay horse, a fine portrait, most incongruously painted in the costume of the court,—not of Gaspar, Melchior, or Balthasar, but—of Philip IV.[1] He likewise painted pictures, of the Conception, for his friend the Marquess of Leganes, and of St. John, for Don Jayme de Cardenas; and a grand altar-piece, the Martyrdom of St. Andrew, for the Hospital of the Flemings, at Madrid.[2]

His friends.

He did not much frequent the society of the artists of the capital; but his chief friends and companions were the Italian architect Crescenzi, and the painter Velasquez, with the latter of whom he had held epistolatory correspondence before fortune brought them together.[3] With this Spanish Vandyck for a guide, he visited the Escorial and explored its treasuries of art and learning, with all the enthusiasm of a painter and a scholar. The unwearied activity of his well-stored mind is exemplified by the fact, that amidst his many

Visit to the Escorial with Velasquez.

[1] Even the fastidious Mengs praises this picture; see "Obras de Don "Antonio Rafael Mengs, por Don Joseph Nicholas de Azara. 4to., Ma- "drid, 1797;" p. 224.

[2] Palomino; tom iii., p. 455.

[3] Pacheco; p. 103.

occupations in Spain, he was seeking in the libraries for materials for an edition of Marcus Aurelius, on which his friend Gaspard Gevaerts was then engaged.[1] On the 27th of April, his business being at length dispatched, he turned his face northwards; carrying with him a diamond ring worth 2000 ducats, the gift of the King, an order of knighthood, a patent for life of the office of Secretary to the Privy Council of Brussels, and a mandate for the payment of his expenses out of the Belgian treasury.[2]

Mission to the court of England.

Arriving at Brussels, he was sent by Isabella to England, to pave the way for peace. His reception at the court of Charles I., his knighthood and other honours received at the hands of that most graceful of princes, his success in society amongst the Arundels and Carlisles, his well-aimed stroke of diplomacy in the great allegorical picture of the Blessings of Peace, presented to the King, his less happy attempt to allegorize the achievements of "gentle King Jamie," for the ceiling of the banqueting room at Whitehall, and his portraits of his royal and noble friends, are, perhaps, the passages and facts of his history best known to the English reader. Having accomplished his mission to the satisfaction of the

1 Lettres de Rubens; p. 224. Gevaerts wrote the inscriptions for the triumphal arches, designed by Rubens, for the hero of Nordlingen's entry into Antwerp in 1635, and also the letter-press for the magnificent work published on the subject; Pompa introitus Ser. Prin. Ferdinand. Aust. Hisp. Inf. &c., fol., Ant., 1641.

2 Lettres de Rubens; p. xliv.

Infanta, he is said to have returned to Madrid, to give an account of his proceedings at head quarters. This second journey is, however, in the opinion of his latest biographer, somewhat doubtful. If it took place at all, it was probably in the spring or summer of 1630; and there can be no doubt that he was received with undiminished favour at court, for he was made honorary gentleman of the King's chamber, and on the 15th of June, in that year, his patent as Secretary of Council was extended to the life of his son Albert.[1] His stay at the Spanish capital cannot have been long; for on the 6th of December he led his second bride, the beautiful Helena Forman, in the bloom of sweet sixteen, to the altar of the church of St. James, at Antwerp.

Works at Madrid.

After Antwerp, Madrid is the city which most abounds with fine works of Rubens. The Royal Gallery contains no less than sixty-two of his pictures. Of these, the "Adoration of the Kings," already noticed, is one of the grandest specimens of his grave majestic style; the "Peasant's dance,"[2] a circle of joyous figures whirling round the trunk of a tree, amongst the branches of which their musician tunes his pipe, is perhaps the most pleasing of his scenes of rural merriment; the "Cardinal Infant Ferdinand on horseback,"[3] is one of his most airy and life-like portraits;

[1] Lettres de Rubens; p. xlvii. [2] Catalogo; No. 1373.
[3] Id. No. 1350.

and the "Garden of Love"[1] and "Rodolph of "Hapsburg resigning his horse to a priest bearing "the Host,"[2] are brilliant pieces of narrative painting—almost as celebrated as the "Descent "from the Cross" itself. Many of the private collections of Madrid, were enriched with works that were no unworthy compeers of the famous "Lion Hunt" of the Leganes and Altamira galleries, and now the property of Lord Ashburton.[3] Nor was the popularity of Rubens confined to the capital. Seville and Plasencia[4] placed his works in their Cathedrals, beside those of the great Castilian and Andalusian masters; and the Museum of Valladolid[5] still preserves his three large altar-pieces, presented to the Franciscan nunnery of Fuen-Saldaña, by the Count of the same name, and praised by Ponz, as his finest works in the Peninsula.[6] The Dominican nuns of Loeches possessed six colossal compositions, and three smaller pictures, painted by Rubens for their church, by order of Olivarez, The first six represented various subjects of sacred history and allegory, and became models for Flemish tapestry. Majestic, perhaps, in a lofty and dimly-lighted church, in the galleries

Seville and Plasencia.

Fuen Saldaña.

Loeches.

1 Catalogo, No. 1576.—A duplicate of the "Liebesgarten" of the King of Saxony's gallery at Dresden; Verzeichniss; erste Hauptabtheilung, No. 747; p. 148, 8vo., Dresden 1837.

2 Catologo; No. 1575.

3 Waagen's Rubens; p. 96.

4 Ponz; tom. vii., p. 110.

5 Compendio Hist.; pp. 46-8.

6 Ponz.; tom. xi., p. 144. See also chap. i., p. 56.

where the chance of war has now placed them, these gigantic pictures filled with brawny sons and flabby daughters of Anak, are merely oppressive and overwhelming. Two, "Elijah in the "desert," and the "Triumph of Christianity," are now in the Louvre;[1] four, "Abraham and Mel- "chizedec," "Israelites gathering manna," the "Evangelists," and the "Fathers of the church," are in the collection of Lord Westminster.[2] Lord Radnor[3] has an interesting landscape, doubtless painted by Rubens in Spain and perhaps sketched in the course of a ramble with Velasquez. It is a view of the Escorial, as seen from the Sierra, and apparently taken from the King's Chair:[4] the deer and the solitary monk, standing near a tall wooden cross in the foreground, the rocky hills around, and the cold grey skies above, are in admirable keeping with that solemn and suggestive scene.

View of the Escorial.

Gaspard de Crayer was a Flemish painter of Brussels, high in the favour of the Cardinal-Infant Ferdinand, whose fair pleasing countenance he frequently pourtrayed, and by whom he was honoured with a gold chain and medal, and a pension. The prince likewise offered him

G. de Crayer.

1 Catalogue, No. 678 and No. 684. The fine original sketch of the latter picture, far more desirable as an ornament for the cheerful haunts of every-day life than its giant offspring, is in the collection of Lord Gray, at Kinfauns Castle, Perthshire.

2 At Grosvenor House, London. These pictures are well described by Mrs. Jameson; "Companion to the Private Galleries of Art in London." 12mo., Lond., 1844, p. 272. See chap. i., p. 17.

3 At Longford Castle, Wilts. 4 Chap. iv., p. 169.

Visit to Spain.

a place at his court, which the artist declined, wishing to be free to travel and labour where and as he listed. He made a journey into Spain, and resided for a short time at court, where he was already favourably known by a portrait of his royal protector; and where he probably painted the fine picture of Philip IV. in dark armour enriched with gold, formerly in the collection of Mr. Beckford.[1] At Burgos, says Cean Bermudez, he made a longer sojourn, and painted a variety of works for the convent of St. Francis, in that city. Dying at Ghent in 1669, aged eighty-four, he left behind him a multitude of works in the churches and convents there, and in the neighbouring cities, in proof of his unwearied industry. Looking at Crayer's picture for the refectory of the abbey of Affleghem, his friend Rubens, thinking aloud, ejaculated, "Crayer, Crayer, you will never be surpassed."[2] Of some of his portraits, this is not too much to say, so clear, true, and pleasing are their tones, and so lively their expression.

Praised by Rubens.

C. Schut el Viejo.

Cornelius Schut, called the Elder, to distinguish him from his nephew of the same name, who flourished as a painter at Seville, was a native of Antwerp, and so successful an imitator of the style of Rubens, whose scholar he was, that his works were sometimes attributed to that master. He executed many pictures for the

[1] Now the property of Messrs. Graves, Pall Mall.

[2] Descamps, tom. i. p. 351.

churches of Flanders, and painted the dome of the church of Our Lady, at Antwerp.[1] Passing into Spain, to visit his brother Peter Schut, an engineer in the service of Philip IV., he came to Madrid, and there painted, for the great staircase of the Imperial college, a large work representing "St. Francis Xavier baptizing his Indian converts." As a painter, his composition was superior to his colouring. He was also an engraver, and etched many of his own designs, amongst which was a "Martyrdom of St. Lawrence." The place and date of his death are unknown.

J. de Vander hamen.

Juan de Vanderhamen y Leon, the son of a Flemish archer of the guard,[2] was born at Madrid in 1596. His father amused his leisure with flower painting, an art in which he excelled, and in which he instructed his son, who married a Castilian wife, Eugenia de Herrera, and adopted painting as a profession. On the death of Gonzales, in 1627, he was an unsuccessful candidate for the vacant post amongst the painters to the King. The esteem in which he was held by his contemporaries, renders it probable that in time he might have achieved this honour, but for his premature death in 1632. Josef de Valdevielso[3] remarks of him, that although young in

1 Descamps, tom. i., p. 398, where his portrait is engraved.

2 Palomino, tom. iii., p. 473, says his mother was Spanish; Cean Bermudez says she was Flemish, and named Dorotea Vitiman, but he does not explain why both the painter and his brother bore the additional name of Leon.

3 In his paper in Carducho, Dial., fol. 183.

years he was old in genius, and that his pencil was an object of equal praise and envy; and he repays the artist for painting his portrait, by composing and printing a sonnet in his honour. Lope de Vega also has left two sonnets[1] addressed to Vanderhamen, in which, according to his usual custom, he pays his painter-friend some handsome compliments at the expense of Apelles. In conjunction with Eugenio Caxes, Vanderhamen painted several pictures illustrative of Our Saviour's infancy, for the convent of the Holy Trinity at Madrid; and he painted, independently, a series of six passages from the life of Christ, for the Carthusians of Paular. In these subjects of grave history, his style was dry and harsh; but his portraits were smooth and agreeable. His chief excellence, however, lay in his fruit and flower pieces, and in "bodegones," in which he displayed remarkable skill in painting sweetmeats and confections. The single specimen of his skill in the Royal gallery of Madrid is a picture of this class.[2] He had likewise some skill in poetry, and shared the literary tastes of his brother Lorenzo, who was a churchman of some learning, a writer of books, and, like Gil Blas, secretary to an Archbishop of Granada.[3]

A. Vandepere. Another Fleming, Anton Vandepere, flourished

1 Quoted by Palomino and Cean Bermudez.

2 Catol., No. 104.

3 He wrote "Historia de D. Juan de Austria, 4to., Mad., 1627;" "Epitome de la Historia del Rey D. Felipe II.," and some works of devotion. Nic. Antonio. Bib. Hisp., tom. ii., p. 8.

as a painter, at Madrid, about the middle of the century. He painted pictures of two holy bishops for the Carthusian church of Paular; and a number of sacred subjects for the Carmelite and Jeronymite convents of the capital, one of which bore his signature, and the date 1659. One Miguel, known only as "el Flamenco," the Fleming, the scholar, first of Rubens at Antwerp, and afterwards of Giovanni Ferrari and Cornelius de Wael at Genoa, having distinguished himself in the latter city, likewise practised his art in Spain, where he died about the middle of the century.[1] Cornelius de Beer came to Spain about 1630, and painted easel pictures of considerable merit. The Capuchins of Murcia preserved one of his works in their church, the "Triumph of the Holy Sacrament," a large composition of many figures, with a landscape in the background. His daughter, Maria Eugenia, practised the art of engraving at Madrid with considerable success; she executed a good portrait of Prince Balthazar Carlos, and other plates for the works of Don Gregorio de Tapia y Salzedo, on horsemanship[2] and the sports of the bull-ring;[3] and she also pub-

Miguel el Flamenco.

C. de Beer.

Maria E. de Beer.

1 Soprani; Pittori Genovesi, p. 324.

2 "Exercicios de la Gineta, al principe nuestro señor Don Baltasar Carlos, por Don G. de T. y S. cav. del. ord. de Santiago, 4to., Madrid, 1643," with engraved title, portrait, and 28 plates, all by M. A. de Beer; a treatise on the art of horsemanship in all its branches, bull-fighting, cane-playing, hawking, and hunting game of all kinds, from the lion to the hare.

3 "Advertencias para torear; Mad., 1651."

lished a collection of twenty-five prints of birds, which she dedicated to the same young prince.

Engravers.

Most of the other engravers who flourished in considerable numbers in Spain during this reign,

P. Perret.

were Flemings or Frenchmen. Amongst these Pedro Perret was distinguished by the length of his career and the number of his works. By birth a Fleming, he studied at Rome under Cornelius Cort, and afterwards lived at Antwerp, where he was much employed by the Electors of Bavaria and Cologne. His engravings of the Escorial,[1] first recommended him to the notice of Philip II., who, in 1595, invited him to Madrid.

Print of the Youth of J. de Herrera.

Before coming to Spain, he had engraved a large allegorical subject designed by Otto Venius in honour of Juan de Herrera, in which Minerva was represented striving with Bacchus and Venus for the possession of the great architect, in allusion—say the commentators on the Latin verses inscribed on the plate—to the fact that he had been a prodigal son in his youth, and was driven by penury to study the art which gave him renown.[2] This rare print was in the collection of Cean Bermudez. Perret spent the rest of his life in Spain, and died at Madrid in 1637, having enjoyed the favour of Philip IV., as well as of the two preceding kings. He executed his plates with neatness, but his graver wanted character and force. His last works were eighteen small heads of celebrated personages,

1 Chap. iv., p. 177.

2 Ponz.; tom. ix., p. 187.

beginning with St. Leo, and ending with the Great Captain, for a book written by Don Juan Antonio Tapia y Robles, to vindicate the claims of Philip IV. to the surname of Great.[1] This piece of true Castilian flattery, so solemn and so silly and, now that it is two centuries old, so amusing, is likewise enriched by a tolerable head of Philip the Great in armour, and wearing the order of the Golden fleece, and an excellent head of Olivarez with the cross of Calatrava, both engraved by Herman Panneels, from pictures by Velasquez.[2]

H. Panneels.

Juan Courbes, Diego de Astor, Juan Van Noort, Juan Schorquens, Alardo de Popma, Robert Cordier, and Martin Rossvood, were engravers of good repute at Madrid; and Isaac Lievendal, Francisco, Bernardo, and Anna Heylan, at Granada and Seville. Jacinto Tavernier practised the art, under the patronage of the learned at Salamanca; and Pompeyo Roux executed pious prints for the devout at Barcelona. But the ingenuity of Spanish engravers was chiefly exercised on the quaint and fanciful title-pages

J. de Courbes
D. de Astor
J. Van Noort
J. Schorquens
A. de Popma
R. Cordier
M. Rossvood
I. Lievendal
F., B., and A. Heylan.
J. Tavernier
P. Roux.

[1] Ilustracion del renombre de Grande, principio, grandeza, y etimologia, &c., por el Licenciado Don J. A. de T. i R. 4to., Madrid 1638. It consists of panegyrics on various great men, amongst whom Philip is placed first. We are gravely told in the first page, that the epithet Great has been earned, in the course of 5726 years, by only nineteen persons, of whom his Majesty is the last and the greatest. The book is valuable, however, for its notice of the Prince of Wales's visit to Madrid; fol., 8, 9.

[2] Both are framed in tasteful borders; that of Philip has a motto inscribed,—"A Religione Magnus."

Spanish engraved title-pages.

of books, which were then in fashion in literature. Of these, there are some which are highly effective, from the elegance of their conception and execution; the designs, for the most part, are of an architectural character, garnished with appropriate allegorical and heraldic devices, or with historical figures connected with the subject of the book. Thus the History of the military Orders[1] has a triumphal arch for a frontispiece, rich with sculptured crosses and the feats of the Blessed James, and guarded by the Charles V. and Philip IV. mailed and sceptred; and the reader approaches the Histories of Segovia,[2] and Merida,[3] by stately portals, flanked by the effigies of Hercules and St. Hierotheus, Tubal Cain and the Emperor Augustus. St. Onorato and St. Julian stand, and the river gods of the Jucar and the Huecar sprawl, in the frontispiece of the History of Cuenca;[4] and old father Manzanares often

1 Fro. Caro de Torres; "Historia de las Ordenes Militares de Santiago, "Calatrava, y Alcantara;" fol., Madrid 1629. The fine title-page is by Alardo de Popma, as also is that of Pedro Fernandez Navarrete; "Con- "servacion de Monarquias y Discursos politicos," fol., Mad. 1626.

2 Diego de Colmenares; "Historia de Segovia;" fol., Madrid 1643. The title-page is by Astor, and one of his best works of the kind; as also is that of Bonet's book on Speech for the Dumb, noticed in chap. v., p. 251, n. 2.

3 Bernabè Moreno de Vargas; "Historia de Merida," 4to., Madrid 1632; with a title-page and the grim author's portrait, by Courbes, whose graver may also be advantageously known in the title-page of the same writer's "Discursos de la nobleza de España," 4to., Mad. 1622.

4 Juan Pablo Martyrriço; Historia de Cuenca, fol., Madrid 1629, in which the title-page and the nine portraits of the Mendozas of the house of Cañete, with their rich and various borders, by Courbes, are executed as neatly as the best works of the De Brys.

lord of a dusty bed,[1] leaning on an urn worthy of the Oronooko or the Plate, reclines at the threshold of the Grandeurs of Madrid.[2] In the title-page of the Ecclesiastical annals of Granada, Our Lady of the Conception issues from a bursting pomegranate, the symbol of the city;[3] and in that of the Conquest of the Moluccas, the genius of those fragrant isles, crowned with feathers and bearing a horn of plenty, like an Indian Amalthea, contemplates a distant volcano, from the back of an alligator.[4] A volume of political Emblems has a frontispiece which is, itself, an emblem of the mind of vain-glorious Spain. Supported by the figures of Faith and Religion, heirlooms of the Catholic monarchy, Philip IV. sits enthroned at the top of the page, in all his habitual gravity, and using the world, upheld by Atlas, for his footstool.[5]

D. Romulo.
F. Romulo.

Diego and Francisco Romulo were the sons of the Italian painter Romulo Cincinato,[6] whose

1 Chap. vii., p. 424.

2 Gil Gonçalez D'avila; "Teatro de las Grandezas de la villa de Madrid;" fol., Madrid 1623. Title-page by Schorquens, arms by Courbes. Schorquens likewise engraved the elegant title-page and the good portrait in Thomas Tamaio de Vargas; Vida de Diego Garcia de Paredes, i Relacion breve de su tiempo; 4to, Madrid 1621.

3 Fr° Bermudez de Pedraza; "Historia Eclesiastica de Granada, corona de su poderoso Reyno," fol., Gran., 1638. The title-page, rich in design but carelessly finished, is by Anna Heylan.

4 Bart. Leonardo Argensola; "Conquista de las Islas Molucas;" fol., Madrid 1609. The title-page is by P. Perret. The architectural border is common-place, and the whole poorly engraved.

5 Juan de Solórzana Pereira; "Emblemata politica," fol. Matriti, 1655; title-page and 100 emblems by Cordier.

6 Chap. iv., p. 193.

profession they followed. Diego, the elder, having evinced distinguished abilities as a painter, was taken to Rome by the Duke of Alcalà, first ambassador from Philip IV. to Pope Urban VIII. His patron having employed him to paint for the King of Spain the portrait of that pontiff, he executed his task in three sittings, so much to the satisfaction both of the Italians and the Spaniards, that his Holiness presented him with a gold chain and medal of himself, and also gave him the Portuguese order of Christ, with which he was invested by a Spanish Cardinal, in presence of the ambassador, in December 1625. His talents, so improved by his Castilian education, might have gained him still higher distinction, had he not been cut off, soon afterwards, in the prime of life. His scarcely-worn order was conferred by the Pope on his brother, Francisco, likewise an able painter, who repaired for that purpose to Rome, where he died in 1635.

B. Cavarozzi. Bartolomeo Cavarozzi, born at Viterbo, and sometimes called Crescenzi, from the family name of the Marquess of La Torre, of whom he was an humble dependent, was brought to Spain by that artist, when he came to build the Pantheon of the Escorial.[1] He followed the style of his master, Cristofano Roncalli, and was esteemed a good painter, especially of portraits; but his

[1] Chap. vii., p. 412.

pictures are now somewhat rare, as he died young, in 1625, at Rome.[1]

A. Nardi.

Angelo Nardi, a Florentine, was one of the most popular of the foreign painters at Madrid during this reign, but his history is very imperfectly known. Cean Bermudez, departing from his usual accuracy, says that he came to Spain soon after the accession of Philip IV., and that he was employed by Cardinal Sandoval, Archbishop of Toledo, to paint some altar-pieces for the church of a Recolete nunnery, founded by that prelate at Alcalà de Henares. As Archbishop Sandoval died in 1618, his patronage must have been bestowed on Nardi previous to that date; nor can the painter have been born so late as 1601, as Palomino pretends,[2] for works so important would hardly have been entrusted to a lad of sixteen or seventeen. The favour of the primate introduced him to the notice of his secretary, Don Sebastian de Herrera, and Don Melchor de Vera, his assistant bishop, who employed him to paint—the first, the pictures, in fresco and oil, in the chapel of the Conception at La Guardia—and the second, fifteen subjects on canvass for the altars of a convent of Bernardine nuns, which he had founded in the city of Jaen. In 1625 Nardi had acquired sufficient fame to obtain the post of painter to the King, which he

[1] Lanzi; tom. ii., p. 183.

[2] Pal., tom. iii., p. 475. Lanzi; tom. iii., p. 179, has no information to give about Nardi, whom he calls *Naudi*, except what he finds in Palomino.

held without salary until 1631, when the allowance of 6000 maravedis was assigned him, over and above the price of his works. Being a diligent student and copyist of the old masters, and an excellent judge of their works, he was much employed by the King to assign the unnamed pictures, which came to the palace from Italy, to their proper authors. He was one of the most active supporters of Vincencio Carducho, in his contest with the tax-collectors; and mainly contributed to the triumph of his order in which that contest ended.[1] His exertions in their cause, and his agreeable manners and conversation, made him very popular amongst the artists of Madrid, and much regretted by them at his death, in 1660. Although worsted, with other rivals, by Velasquez, in a trial of artistic skill,[2] Nardi seems to have been a painter of considerable power; his pictures were well composed, and their colouring is said to have resembled that of Paul Veronese. His name does not occur in the catalogue of the Royal gallery of Spain; but as he painted many works for the convents of Madrid, perhaps some memorial of his pencil may be found in the National Museum.

G. Campino. Giovanni Campino, a native of Camerino, in the March of Ancona, reversing the usual order of artistic travel, studied painting in early youth in the school of Abraham Janssens, at Antwerp;

1 Chap. vii., p. 425. 2 Chap. vii., p. 418.

and afterwards established himself at Rome, and imitated the style of Caravaggio. He there formed a friendship with Miguel el Flamenco,[1] by whom he was afterwards invited to Madrid, where he died in the service of Philip IV.

O. Borgianni.

Orazio Borgianni was a Roman painter, who was taught drawing by his brother Giulio, a sculptor, and studied also in the Academy of St. Luke. Seeking his fortune in Spain, he married and settled at Madrid, where he painted an "Emperor's triumph" for the antechamber of the Queen, at Buenretiro. On the death of his wife he returned to Rome, and there was much employed by the ambassador of Spain and the general of the Spanish Augustines. The latter dignitary, who was his principal protector, offered to procure for him the order of Christ, but was diverted from this purpose by Gaspar Celio, a rival painter, who slandered Borgianni, and finally obtained the cross for himself. Disappointed of his decoration, Borgianni is said to have died of chagrin.[2] That he was a man of irritable and violent temper, seems probable from the story, that, as he passed through the streets of Rome in a coach, seeing Caravaggio and some

1 Page 556.

2 The date is not known; and there is some uncertainty as to the time at which this artist flourished, some writers asserting that he was born in 1577, and others that the year of his birth was 1630, and that of his death, 1681. The date 1615, however, is found on some of his engravings; and it is probable that he was employed at Buenretiro between 1630 and 1640. See "Dictionnaire des Monogrammes, &c., par François Brulliot;" 3 tomes, folio, Munich 1832;" tom. i., p. 122.

other painters laughing at him, and not content with the national mode of expressing displeasure that had satisfied Dello on a similar occasion,[1] he sprang out, and snatching a bottle of varnish from the shop of a druggist, flung it at the heads of the offenders. He was a skilful engraver, and etched a number of sacred subjects from the pictures of Rafael.

C. Lotti.

Cosmo Lotti was a Florentine painter and mechanician in the service of Philip IV., who employed him to lay out his gardens, and design their fountains and architectural adornments, and to supply scenery and decorations for the court theatre. On the production of Lope de Vega's dramatic pastoral, called the "Selva de "Amor," the scenes and machinery furnished by Lotti astonished the courtly audience by their beauty and ingenuity; the marine and woodland prospects were various and excellent, and there were accurate pictures of the gardens of the Casa del Campo, and of the bridge of Segovia traversed by a throng of moving automaton figures.[2]

A. M. Colonna and A. Mitelli.

Angiol Michele Colonna, and Agostino Mitelli, celebrated fresco-painters of Bologna, having attracted the notice of Velasquez, were by him invited to enter the service of the King of Spain, and arrived nine years afterwards at Madrid, in 1658. Born, the first in 1600, and the second in 1609, they were scholars of Girolamo Curti, better

[1] Chap. ii., p. 70. [2] Page 511, note 1.

known as Il Dentone, who practised the art of architectural decoration in fresco, with great success in the palaces of Bologna and Ravenna, and even at Rome.[1] At the death of their master, they inherited his reputation, and soon stood in the foremost rank of their profession. Like Petitot and Bordier, their contemporaries and antipodes in art, they always worked together; and their adornments of ceilings, courts, and façades of palaces, were no less famous and fashionable in the Italian cities, than were the delicate miniatures with which those Genevese enamellers embellished lockets and snuff boxes, for the fine ladies and gentlemen of Paris and London. The expenses of their journey to Spain were defrayed by the King; and in the capital, lodging was provided for them in the treasury,[2] near the apartments of Velasquez. Under his superintendance, they executed, in the Alcazar, many of their best works; Colonna painted the ceilings of three chambers, with designs representing Day, Night, and the Fall of Phaëton, to which his companion added appropriate architectural ornaments. In an adjacent gallery, Mitelli displayed such admirable skill, in mingling painted architecture with real, that the difference could be detected only by the touch. There Colonna also executed a variety of figures and bas-reliefs, in imitation of bronze, heightened with gilding, a style of embellishment

Visit to Madrid.

Works in the Alcazar.

[1] Lanzi, tom. v., p. 161. [2] Chap. vi., p. 384.

first introduced, it is said, by Dentone. They next proceeded to clothe the ceiling of a great hall with the fable of Pandora endowed by the deities of Olympus, working from a design by Velasquez. This fine fresco was executed with peculiar care, cartoons being first made of the full size required, of all its parts. The figures were painted by Colonna, who excelled in figures; and the architectural parts of the design were furnished by Mitelli, whose fine taste for proportion and perspective, obtained for him the name of the Guido of architectural drawing.[1] Colonna completed the work, by adding some groups of beautiful children to the cornice, and a various garniture of trophies and scutcheons, and wreaths of fruit and flowers.

Buenretiro.

They were afterwards employed at Buenretiro, in decorating with frescos the hermitage of St. Paul, and in painting the fable of Narcissus on the dome of another pleasure-house in the gardens.[2] In the garden of the Marquess of Heliche,[3] within the walls of Madrid, they painted on a wall the representation of a fountain, adorned with statues, amongst which, a figure of Atalanta was noted for its close resemblance to actual sculpture. They were about to commence painting the dome of the church of the convent of Mercy, when their long companionship was dissolved by the death of Mitelli. Being a keen sportsman, violent exercise in pursuit of game

Death of Mitelli;

1 Lanzi; tom. v., p. 164. 2 Page 518. 3 Page 534.

on the Sierra, beneath the sun of July, caused him to be attacked by fever, which bleeding could not arrest, and which carried him off during the last illness of his friend Velasquez. He was buried with great pomp, on the 3rd of August, 1660, in the church which death had deprived of the benefit of his skill, beneath the following epitaph, from the pen of the painter Juan de Alfaro:—

his epitaph in the ch. of Mercy.

D. M. S.
AUGVSTINVS METELLI, BONONIENSIS PICTOR
PRÆCLARUS NATVRÆ ÆMVLVS ADMIRANDVS
AC PERSPECTIVA INCOMPARABILIS, CVIUS MANV
PROPE VIVEBANT IMAGINES, IPSA INVIDA
OCCVBVIT MANTVÆ CARPENTANÆ, POSTRIDIE
KALENDAS AVGVSTI, ANNO M.DC.LX
H. S. E. S. T. T. L.

Mitelli was a poet and a man of letters; and likewise engraved some of his own designs, in a good style. Overwhelmed with grief for the loss of his friend, Colonna retired for some time to the house of the Marquess of Heliche; and there, when his sorrow was abated, he left some memorials of his widowed pencil. He likewise undertook and finished the dome of the church of Mercy, in which he displayed considerable skill in those portions of the work which he formerly would have left to Mitelli. In September; 1662, he returned to Bologna, where he died in 1687.

Sculptors. R. Gaxi.

Rutilio Gaxi was a Florentine gentleman, who entered the service of Philip IV. as a sculptor, about 1630. His portraits, skilfully executed in

coloured wax, were highly esteemed; and he gave designs for several public fountains, afterwards executed for the capital, in bronze and marble. The most celebrated of his works was an equestrian figure in armour, of elaborate embellishment, and mounted on a steed, carefully modelled from the finest horses of the Cordobese race. Neither the material, purpose, nor fate of this statue, have been recorded; but Carducho praises a horse and mule, executed in silver from the designs of Gaxi, for the cabinet of the Grand Duke of Florence.[1]

G. B. Ceroni. Giovanni Battista Ceroni was a Milanese sculptor, who wrought at the Escorial, under the directions of Crescenzi. The bronze torch-bearing cherubs, one of which hovers between each pair of pilasters in the Pantheon, were executed by him; and he likewise sculptured a bas-relief for the façade of a Dominican convent at Salamanca.

V. Fanelli. Virgilio Fanelli, a Florentine, was a sculptor of good repute at Genoa, and there executed, in 1646, the great chandelier, which hangs from the dome of the Pantheon of the Escorial. The design was sent by the King to the Marquess Serra postmaster of the state of Milan, leaving to that nobleman the selection of the artist. It is an elaborate composition, seven and a half feet high, of scrolls and angelic figures, arranged in three tiers, and sustaining twenty-four burners; near

[1] Dialogos, fol. 150.

the lower extremity are four bas-reliefs, representing the four evangelists, and the final ornament consists of a pair of serpents twining themselves into a mystic knot.[1] The whole is of bronze richly gilt. When the work was finished, Fanelli carried it to Spain, and suspended it in its place in the Pantheon, where it still remains. The King was satisfied with his labours, and liberal in rewarding them. In 1655, Fanelli was employed to execute a throne for the image of the Virgin, in the Sagrario of Toledo Cathedral. The Chapter gave him three designs to choose from, by the sculptors Herrera-Barnuevo and Pedro de la Torre, and one Juan de Palláres, a goldsmith, none of which pleased him, for a contract was twice signed and twice set aside. At length, in 1659, a plan was fixed upon, and, with the assistance of Juan Ortiz de Ribilla, the work was completed in 1674. The materials used were bronze and silver; the value of the silver was 577,060 reals, and that of the workmanship 572,000. Besides this sumptuous throne, he made for the Cathedral a silver statue of St. Ferdinand. For the Franciscan nuns of Toledo he executed the bronze ornaments of their high altar, and for the parish church of Casarrubios, a silver crucifix. After thirty years passed in Spain, he died there, in 1678.

Girolamo Ferrer was a sculptor, residing at *G. Ferrer.*

[1] An engraving and a long description of this chandelier will be found in Ximenes; "Descripcion del Escorial;" p. 346.

Rome in 1651, and invited to Madrid by Velasquez, for the purpose of casting in bronze some of the pieces of antique statuary, of which that painter had collected models in his second Italian journey. He executed his task to the satisfaction of Philip IV. and Velasquez, and many of his castings adorned the octagon hall of the Alcazar.[1]

G. B. Morelli.

Giovanni Battista Morelli, a native of Rome, and scholar of the famous Algardi, had been sculptor to the King of France; but on some disgust, suddenly quitted Paris, and came, in 1659, to Valencia. There he executed several works in clay, for the Carthusians of Val de Cristo, and for private patrons. Having, perhaps, known Velasquez in Italy, or, at least, being aware of his influence with the King, he sent him a letter, and a small bas-relief in clay, representing Cherubims with the insignia of the Passion, as a specimen of his skill. Pleased with the work, the court-painter submitted it to his Majesty, who ordered it to be placed in the palace, and a liberal price to be paid to the artist. Thus encouraged, Morelli produced a larger composition, a "Dead Christ supported by angels," and some other plaster figures, which so delighted Velasquez, that he soon after invited him to Madrid. He did not, however, arrive there until 1661, when his generous protector was no more. But he was received into the royal service, and exe-

[1] Page 525.

cuted for the Alcazar, a large statue of Apollo, with a child bearing his lyre, and another, of a Muse, both of which doubtless perished in the conflagration of 1734. While at work on these, the King frequently visited the sculptor in his studio, to observe his progress. He was afterwards employed to make the moulds for a variety of masks, to be cast in bronze for the fountains of the island-garden at Aranjuez. At the King's death, in 1665, he was modelling some stucco ornaments for a chamber of the palace; but the work being stopped, and occupation failing, he returned to Valencia. Recalled thence, under Charles II., to finish his undertaking, he died a few days after his arrival at Madrid.

M. Pereyra.

Manuel Pereyra was a Portuguese sculptor who had studied his art in Italy, or, according to another account, at Valladolid. He enjoyed a high reputation at Madrid, where he executed for the church of San Felipe el Real, at the price of 200 ducats, a stone statue of the Apostle, which was placed over one of the lateral doors, in 1647. Of many other saintly figures which he sculptured for the religious edifices of the capital, the most famous was that of St. Bruno, which adorned the portal of the hospice of the Chartreuse of Paular, and which Philip IV. was never weary of admiring.[1] He executed a repetition of this statue for the chapter-room of the Carthusians of Miraflores. Towards the end of

[1] Page 525.

S. Juan de Dios.

his life, he had the misfortune to lose his sight; but he continued to practice his art, and modelled a figure of San Juan de Dios, which was executed by his disciple, Manuel Delgado, for the convent of the Saint. This worthy was a Portuguese, who had served in his youth against the Turks in Hungary. Settling, after various adventures, at Granada, he devoted himself to self-mortification and good works, clothing and feeding the poor, tending the sick, reclaiming harlots, and risking his neck at fires. His holy life obtained for him the name, "John of God;" he founded an hospital and a charitable order in the Augustine rule, and dying in 1550, he became a Saint of the Calendar, the idol of Granada, and a popular subject for the pencil and the chisel, all over the Peninsula.[1] Pereyra died at Madrid, in 1667, leaving considerable wealth to his children, of whom one was in priests' orders, and another was wife to a knight of Santiago.

[1] Ribadeneira; Fleur des vies des Saintes, tom. ii., p. 708. See also the Dublin Review, vol. xviii. 8vo., London 1845, p. 454.

CHAPTER IX.

REIGN OF PHILIP IV. 1621—1665—CONTINUED.

Artists of Castile.

SPANISH art was now about to achieve its greatest triumphs, and attain its highest honours, by the pencil and in the person of Velasquez—an artist nurtured beneath the bright skies of Andalusia, but early called to Madrid to become the chief of the school of Castile. In the reign of Philip II. that school, perhaps, could boast of a greater number of distinguished names, native to the province, than in the reign of his grandson. But it is the peculiar glory of Philip IV. to have discovered and rewarded talent, as well in the provinces as in the capital; and to have promoted the artistic union of the three kingdoms of Castile, Valencia, and Andalusia. In the last century, we have already seen how Vargas, Cespedes, and Joanes, each the pride

of his native city, were unhonoured and unknown at the Escorial. But now Seville and Granada furnished the King with Velasquez, Cano, and Zurbaran, his ablest painters; and the Valencian Ribera, by his pictures at least, was as well known at Madrid as at Naples. With the life of the first of these great artists we shall commence our notice of Castilian painting under Philip IV.

Diego Velasquez de Silva.

Diego Rodriguez de Silva y Velasquez, or, as he is more commonly but incorrectly called, Diego Velasquez de Silva, was born at Seville, in 1599—the same year in which Vandyck saw the light at Antwerp—and on the 16th of June he was baptised in the parish church of San Pedro. Both his parents were of gentle blood. Juan Rodriguez de Silva, his father, was descended from the great Portuguese house which traced its pedigree up to the Kings of Alba Longa; and his mother, Geronima Velasquez, by whose name—according to the frequent usage of Andalusia—her son came to be known,[1] was born of a noble family of Seville. To the poverty of his paternal grandfather, who, inheriting nothing from his illustrious ancestors but an historical name, crossed the Guadiana to seek his fortune at Seville, Spain owes her greatest painter; as she owes one

Parentage,

[1] So the poet Gongora y Argote, in forming his own appellation, gave the name of his mother the precedence. Nic. Antonio; Bib. Hisp. tom. ii., p. 20.

H.Adlard.sc

Diego Rodriguez de Silva y Velasquez.

of her most graceful poets to the bright eyes of the Castilian Marfida, who lured Jorge de Montemayor from his native land and language of Portugal.[1] The father of the artist, being married and settled at Seville, seems to have acquired a decent competence by following the legal profession. He and his wife Geronima bestowed great care on the training of their son Diego; betimes instilling into his young mind the principles of virtue and "the milk "of the fear of God."[2] They likewise gave him the best scholastic education that Seville afforded, in the course of which he showed an excellent capacity, and acquired a competent knowledge of languages and philosophy. But, like Nicolas Poussin,[3] he was still more diligent in drawing on his grammars and copy-books than in using them for their legitimate purpose; and the efforts of his school-boy pencil evincing considerable talent as well as a strong predilection for art, his father was content that he should embrace the profession of a painter.

education,

early love of drawing.

Herrera the Elder had the honour of becoming the first master of Velasquez. The dashing and effective, and yet natural style of this artist, and his singular speed and dexterity of hand, attracted to his house a large band of disciples,

Enters the school of Herrera el Viejo.

1 Bouterwek's Span. and Port. Literature; translated by Ross; vol. i., p. 217.

2 Palomino, tom. iii., p. 479.

3 Memoirs of N. Poussin, by Maria Graham, 8vo., London 1820, p. 7; an agreeable and useful work.

whom his fiery temper and rough usage frequently scattered in dismay.[1] Velasquez being a lad of gentle and kindly disposition, soon grew weary of the thraldom of this clever brute, and after he had sufficiently studied his methods of working, and acquired something of his free, bold style, he removed to a more peaceful and orderly school. His new instructor, Francisco Pacheco, was in all respects the very opposite of Herrera. A busy scholar and polished gentleman with something of the tendencies of a Boswell, a slow and laborious painter, whose works, sometimes graceful, were always deficient in force, he was as incapable of painting Herrera's St. Hermengild[2] as he was of thrashing his pupils or of uttering base coin. Velasquez entered his studio with a determination to learn all that was taught there; and Pacheco, on his part, willingly taught him all that he himself knew. But the scholar seems speedily to have discovered that he had quitted a practical painter for a man of rules and precepts; and that, if the one knew more about the artistic usages of Cos and Ephesus, Florence and Rome, the other had far more skill in representing on his canvas, men and women as they lived and moved at Seville.

Becomes the scholar of Pacheco.

He discovered, also, that nature herself is the artist's best teacher, and industry his surest guide to perfection. He very early resolved neither to

Carefully studies nature.

1 Chap. vii., p. 455. 2 Chap. vii., p. 456.

sketch nor to colour any object without having the thing itself before him. That he might have a model of the human countenance ever at hand, "he "kept," says Pacheco,[1] "a peasant lad, as an "apprentice, who served him for a study in diffe- "rent actions and postures—sometimes crying, "sometimes laughing—till he had grappled with "every difficulty of expression; and from him he "executed an infinite variety of heads in char- "coal and chalk, on blue paper, by which he "arrived at certainty in taking likenesses." He thus laid the foundation of the inimitable ease and perfection with which he afterwards painted heads, in which his excellence was admitted even by his detractors, in a precious piece of criticism often in their mouths—that he could paint a head, and nothing else. To this, when it was once repeated to him by Philip IV., he replied, with the noble humility of a great master and the good humour which most effectually turns the edge of sarcasm, that they flattered him, for he knew nobody of whom it could be said that he painted a head thoroughly well.

Retains a peasant lad as a model.

Skill in painting heads.

To acquire facility and brilliancy in colouring, he devoted himself for a while to the study of animals and still life, painting all sorts of objects rich in tones and tints, and simple in configuration, such as pieces of plate, metal and earthern pots and pans, and other domestic utensils, and the birds, fish, and fruits, which the woods and

Studies of still life.

[1] Arte de la Pintura, p. 101.

waters around Seville so lavishly supply to its markets. These "bodegones" of his early days are worthy of the best pencils of Flanders, and now are no less rare than excellent. The Museum of Valladolid possesses a fine one, enriched with two figures of life size;[1] and there is another in the Louvre,[2] less rich and deep in colour, and more questionable in its authorship, representing a kitchen damsel in a scarlet boddice, keeping watch over a multitude of culinary utensils, and a picturesque heap of melons and those other vegetables, for which the chosen people, too mindful of Egypt, murmured in the wilderness of Sinai. At Seville, Don Aniceto Bravo, has, or had, a large picture of the same character, but without figures, diplaying much more of the manner of the master; and Don Juan de Govantes[3] possesses a small and admirably-painted study of a "cardo," cut ready for the table.

Studies of low life.

The next step of Velasquez, in his progress of self-instruction, was the study of subjects of low life, found in such rich and picturesque variety in the streets and on the waysides of Andalusia, to which he brought a fine sense of humour and discrimination of character. To this epoch is referred his celebrated picture of the "Water-carrier of Seville," stolen by King

"El Aguador de Sevilla."

1 In the great hall, No. 6; Comp. Hist. p. 47.

2 Collection; Standish:—Tableaux, No. 154.

3 The collection of this gentleman, in his house, Calle de A. B. C., No. 17, contains many excellent specimens of the Spanish and old German masters.

Joseph, in his flight from the palace of Madrid, and taken in his carriage with a quantity of the Bourbon plate, and jewels at the rout of Vittoria. Presented by King Ferdinand VII. to the great English Captain, who placed him on his hereditary throne, it is now one of the Wellington trophies at Apsley House. It is a composition of three figures; a sun-burnt wayworn seller of water, dressed in a tattered brown jerkin, with his huge earthern jars, and two lads, one of whom receives a sparkling glass of the pure element, whilst his companion quenches his thirst from a pipkin.[1] The execution of the heads and all the details is perfect; and the ragged trader, dispensing a few maravedis worth of his simple stock, maintains, during the transaction, a grave dignity of deportment highly Spanish and characteristic, and worthy of an Emperor pledging a great vassal in Tokay. This excellent work was finely engraved at Madrid, before the war, by Blas Ametler, under the direction of Carmona. Palomino enumerates several other pictures, by Velasquez, of similar familiar subjects, which have either perished or been forgotten. One of these represented two beggars, sitting at a humble board spread with

1 Cumberland, who saw the picture at Buenretiro (Anecdotes, vol. ii., p. 6), with his usual inaccuracy, describes the aguador's tattered garments as "discovering through its rents naked parts of his body," and praises "the precision in muscular anatomy" which it displays. The rents, now at least, discover something less usual with Spanish water-carriers, some clean linen.

earthern pots, bread, and oranges; another, a ragged urchin, with jar in his hand, keeping watch over a chafing-dish, on which is a pipkin of smoking broth; and a third, a boy, seated amongst pots and vegetables, counting some money, whilst his dog behind, licks his lips at an adjacent dish of fish, in which the canvas was signed with the artist's name.[1] In the Louvre there is a picture of a beggar-boy munching a piece of pastry with infinite satisfaction, a work of some merit and evidently by a Sevillian hand, which the catalogue attributes to Velasquez.[2] The Imperial gallery of Vienna has a laughing peasant, holding a flower, by Velasquez,[3] and the Royal Pinacothek, at Munich, a study of a beggar-boy.[4]

Foreign and Castilian pictures brought to Seville.

Whilst he was thus rivalling the painters of Holland in accurate studies of common life and manners, and acquiring in the delineation of rags that skill which he was soon to exercise on the purple and fine linen of royalty, an importation into Seville, of pictures by foreign masters, and by Spaniards of the other schools, drew his attention to new models of imitation, and to a new class of subjects. His "Adoration of the Shep-

1 Palomino; tom. iii., p. 480.

2 Collection—Standish:—Tableaux, No. 155.

3 Verzeichniss der kais. kön. Gemälde Gallerie im Belvedere zu Wien; von Albrecht Krafft; 8vo., Wien, 1837. Niederländische Schule, vi., Zimmer; Grünes Cabinet, No. 71, p. 143.

4 Verzeichniss der Gemälde in der kön. Pinakothek zu München, von Georg von Dillis, 12mo. Mün. 1838. vi. Saal, No. 571.

" herds," once in the collection of the Count of Aguila, at Seville, and now at the Louvre,[1] displays his admiration for the works of Ribera, for it is not only painted in close imitation of that master's style, but is, by an able critic, held to be a mere copy of one of his pictures.[2] The execution has much of the power of Spagnoletto; but both the adorers and the adored are coarse and vulgar personages, and some of them appear to have been drawn from gipsies of Triana.[3] But of all those painters with whose works Velasquez now became acquainted, it was Luis Tristan of Toledo who produced the most lasting impression on his mind. The favourite scholar of El Greco, Tristan had formed for himself a style in which the sober tones of Castile were blended with the brighter colouring of Venice, each in turn chastening and enriching the other.[4] By a careful study of his works, Velasquez added some brilliant tints to his palette, which he applied to his canvas with a still more skilful and effective pencil. But he always confessed his obligations to the Toledan, and spoke of him with the highest admiration. He still, however, remained constant in his preference of the common and the actual, to the elevated and ideal, partly from the bent of his taste, and partly because he thought that in that direction there remained greater room for

He imitates Ribera

and Tristan.

1 Gal. Esp., No. 282.

2 Penny Cyclopædia, vol. xxvi., p. 189; article Velasquez.

3 Foreign Quarterly Review; vol. vii., p. 257.

4 Chap. vii., p. 489.

distinction. To those who proposed to him a loftier flight, and suggested Rafael as a nobler model, he used to reply that he would rather be the first of vulgar, than the second of refined, painters.

Marries the daughter of Pacheco.

After a laborious course of study, Velasquez became the son-in-law of his master. "At the "end of five years spent in what may be called an "academy of good taste," says Pacheco complacently, meaning his own house, "he married "my daughter, Doña Juana, moved thereto by "her virtue, beauty, and good qualities, and his "trust in his own great natural genius."[1] The violence of Herrera had driven him from the school of an able master; perhaps the soft influence of Pacheco's daughter kept him a willing scholar in a studio, inferior in the artistic instruction that it afforded to others which he might have chosen, that of Roelas,[2] for example, or that of Juan de Castillo.[3] As in the case of Ribalta, love may have, in some sort, helped to make him a painter, by spurring his industry, and teaching him the great lesson of self-reliance. Little is known of the woman of his choice, beyond the fact of her marriage. Her portrait, in the Queen of Spain's gallery,[4] painted by her husband, represents her as dark of complexion, with a good profile, but not remarkable for beauty of feature. From the family picture

1 Pacheco, Arte de la Pintura, p. 100.
2 Chap. vii., p. 450.
3 Id., p. 460.
4 Catalogo; No. 320.

in the Imperial gallery, at Vienna,[1] in which they are seen surrounded by their offspring, she appears to have borne him, at least six children, four boys and two girls. Of their domestic life, with its joys and sorrows, nothing has been recorded; but there is no reason to believe that Juana Pacheco proved herself in any respect unworthy of the affectionate praises of her father. For nearly forty years the companion of her husband's brilliant career, she closed his dying eyes, and within a few days, was laid beside him in the grave.

Social life.

If the artistic instructions of Pacheco were of little value to Velasquez, he must at least have benefitted by his residence in a house, which really was, as regards its society, the best academy of taste which Seville afforded. There he saw and conversed with all that Andalusia could boast, of intellect and refinement; he heard art discussed by the best artists of the province, he listened to the talk of men of science and letters, and drank the new superfine principles of poetry from the lips of their author, Luis de Gongora.[2] Pacheco cannot have failed to introduce him to the Duke of Alcalà, and procure him admission to the house of Pilate, rich in pictures, statues, and books, and the resort of an elegant society, well fitted to give ease and polish to the manners and conversation

[1] Verzeichniss; Niederl. Sch. Zim. vi., No. 47, p. 169.

[2] Chap. vii., pp. 460, 480.

Reading.

of the future courtier.[1] Much of his leisure time was devoted to reading; a taste which the well-chosen library of Pacheco enabled him to indulge. Books on art and on kindred subjects were especially acceptable to him. For the proportions and anatomy of the human frame he studied, says Palomino, the writings of Albert Durer and Andres Bexalio; for physiognomy and perspective, those of Giovanni Battista Porta[2] and Daniel Barbaro; he made himself master of Euclid's geometry and Moya's[3] treatise on arithmetic; and he learned something of architecture from Vitruvius and Vignola; from these various authors, gathering, like a bee, knowledge for his own use and for the advantage of posterity. He likewise read the works of Vasari, Zuccaro,[4] Alberti Romano,[5] and Rafael Borghini,[6] which gave him some acquaintance with the arts, artists, and language of Italy. We know not if he shared in his father-in-law's love of theology and Sta Teresa;[7] but we are told that he had some taste for poetry, an art akin to his own, working with finer skill and nobler materials, the painting of the mind.

1 Chap. vii., p. 490.

2 He wrote "De Humana Physiognomia, Libri VI., fol.; Neapoli 1602."

3 Juan Perez de Moya, author of "Fragmentos Mathematicos, 8vo., Salamanca 1568." The portion of this work, "De Arithmetica," was reprinted in 8vo. at Madrid, 1615.

4 Chap. iv., p. 212.

5 He wrote "Origini e progressi dell' Academia del disegno. 4to. Pavia, 1604."

6 Author of the "Riposo della Pittura e della Scultura; 8vo., Firenze, 1584."

7 Chap. vii., p. 469.

Visits Madrid.

Having attained the age of twenty-three, and learned all that Seville could teach him of his profession, Velasquez conceived a desire to study the great painters of Castile on their native soil, and to improve his style by examining the treasures of Italian painting accumulated in the royal galleries. He accordingly made a journey, in April 1622, attended by a single servant, to Madrid, the scene of his future glory, and in the opinion of all true Spaniards, as well as in the pompous phrase of Palomino, "the noble theatre "of the greatest talents in the world.[1] Pacheco, being well known there, had furnished him with various introductions, and he was kindly received by Don Luis and Don Melchor Alcazar, gentlemen of Seville, and especially by Don Juan Fonseca,[2] a noted patron of art, and likewise his countryman. The latter courtier procured for him admission to all the royal galleries, and used his influence to induce the King to sit to the stranger for his portrait. But Philip had not yet exhausted the new pleasures of reigning, and was too busy to indulge in that sedentary amusement, which afterwards became one of his favourite means of killing time. After some months' study at the Pardo and the Escorial, therefore, Velasquez returned to Seville, carrying with him the portrait of the poet Gongora, painted by desire of Pacheco. This, or

1 "Noble teatro de los mayores ingenios del orbe," Palomino, tom. iii., p. 483.

2 Chap. viii., p. 538.

another portrait by Velasquez of the same date, is now in the Queen of Spain's gallery;[1] it represents the boasted lyrist of Andalusia, as a grave bald-headed priest of middle age, and more likely to be taken for an inquisitor, jealous of all novelty and freedom of thought, than for a fashionable writer of extravagant conceits, and the leader of a new school of poetry.

Second visit to Madrid.

Velasquez having visited Madrid as an unknown student, was soon to be recalled thither as a candidate for fame. During the next few months after his departure, Fonseca, now his warm friend, succeeded in interesting Olivarez in his behalf, and obtained from that minister a letter commanding the young Sevillian to repair to court, and assigning him an allowance of fifty ducats to defray the expense of the journey. Attended by his slave, Juan Pareja, a mulatto lad, who afterwards became an excellent painter,[2] he lost no time obeying this order, and he was now accompanied to Madrid by Pacheco, who foresaw and wished to share the triumph which awaited his scholar. Arriving at the capital, they were lodged in the house of Fonseca, who

Paints the

1 Catal., No. 527; from this picture the small engraving, by M. S. Carmona, in the Parnaso Español, tom. vii., p. 171, and the larger one, by Ametler, in the "Españoles Ilustres," are probably taken.

2 There is a poor French lithograph, oval in form, of a Spanish boy, entitled "Pareia modele de Velasquez;" "Velasquez pinx. Gab. Rolin del." It is possible that Pareja may be identical with the model-apprentice mentioned in p. 579; but I do not think Pacheco's expression, "country-lad," "*aldeanillo*," would have been applied to a mulatto.

caused Velasquez to paint his portrait, which, when finished, was carried the same evening to the palace by a son of the Count of Peñaranda, chamberlain to the Cardinal-Infant. Within an hour it was seen and admired by that prince, the King, and Don Carlos, besides many of the grandees, and the fortune of Velasquez was made. *portrait of Fonseca.*

The King immediately issued the following memorandum to Pedro de Hof Huerta, an officer in whose department artistic appointments were managed:—"I have informed "Diego Velasquez that you receive him into my "service, to occupy himself in his profession as "I shall hereafter command; and I have ap- "pointed him a monthly salary of 20 ducats, "payable at the office of works for the royal "palaces, the Casa del Campo and the Pardo; "you will prepare the necessary commission "according to the form observed with other "persons of his profession. Given at Madrid on "the 6th of April, 1623."[1] Velasquez likewise received the royal commands to paint the portrait of the Infant Don Fernando; and his Majesty, growing impatient, caused his own solemn countenance to be commenced about the same time. But the bustle of the Prince of Wales's visit,[2] and the ensuing bull-fights, sword and cane *Retained for the King's service.*

[1] Spanish sovereigns do not speak of themselves in the first person plural, like other potentates, "Yo el Rey" being the signature appended to all documents issued by the crown. [2] Chap. viii., p. 542.

Sketches the Prince of Wales.

plays, religious ceremonies, hunting parties, and excursions to the Pardo and Escorial, seem to have interrupted the sittings and retarded the completion of the pictures. Velasquez improved the interval by making a sketch of the English Prince, whom he frequently saw riding about Madrid, and Charles honoured him with his notice, and made him a present of 100 crowns.[1] The Prince's departure[2] prevented the completion of this interesting picture, which unfortunately has been lost. Before he left the capital, however, he may have seen the fine portrait of the King, which was finished on the 30th of August, and fixed the position of Velasquez as the most popular artist of the day. Philip was pourtrayed in his armour and mounted on a fine Andalusian charger, the position which best became him, for we have it on the authority of the great master of equitation, the Duke of Newcastle, that

Equestrian portrait of the King.

[1] The words of Pacheco, who records the circumstance, are "Hizo de camino un bosquexo del Principe de Gales, que le dió cien escudos." Arte de la Pintura, p. 102. Cumberland says, "he (the Prince) did not sit to him, but Velasquez took a sketch of him as he was accompanying King Philip in the chase." Anec., vol. ii., p. 16.

[2] There is a strange discrepancy betwixt the contemporary authorities as to the date of Charles's departure from Madrid. Howell, writing from that capital to Sir James Crofts, on the 21st of August, says—"the prince is now on his journey to the sea-side." Mendoça, in the paper quoted in chap. vii., p. 542, note, gives the 9th September as the day when he set out, in which he is confirmed by another print of the day, "Relacion de la Salida que hizo deste villa de Madrid, el Ser^mo. Principe de Galles; dase cuenta de las joyas repartidas por S. Mag^d. y por S. Alta.;" folio of two leaves, Mad. 1623. The "Annals of King James and King Charles I., London 1681," a book which contains a very detailed account of the journey, says, that the Prince left Madrid on the 12th of September.

"he was absolutely the best horseman in all "Spain."[1]

Its exhibition and success.

The picture was exhibited, by the royal permission, on a day of festival, in front of the church of San Felipe el Real, in the High street (*Calle Mayor*) of Madrid, amidst the admiration of the citizens and the envy of the artists. "There, "in the open air, did Velasquez, like the painters "of Greece, listen to the praises of a delighted "public."[2] The King was charmed with his own likeness; the court re-echoed the royal raptures; Velez de Guevara composed a sonnet, extolling the picture to the skies;[3] and the Count-Duke, proud of his young countryman, declared that the portrait of his Majesty had never been painted until now. Such a remark, from the lips of a prime-minister with pretensions to connoisseurship, must have been no less galling to Carducho, Caxes, and the other court-painters who had accomplished the same task with credit, than flattering to Velasquez. The King followed up

[1] A new Method and extraordinary Invention to dress horses, &c.; p. 8.

[2] Penny Cyclopædia; article Velasquez. If the Prince of Wales were amongst the spectators, the scene must have been recalled to his mind ten years afterwards in his own city of Edinburgh, when, in his solemn entry "at the west of the Tolbuith, he saw the royal pedigree of the Kings of Scotland, frae Fergus I. delicately painted." John Spalding: History of the Troubles in Scotland and England, 2 vols. 4to., Edinb. 1828—9, vol. i., p. 16. Some, if not all, of these imaginary portraits, thus exposed to the east wind, were painted by George Jameson, so justly called the Scottish Vandyck; so at least, I am informed by that eminent antiquary and my very good friend, Mark Napier, the elegant historian of Montrose.

[3] It is quoted by Palomino, tom. iii., p. 487.

the blow by talking of collecting and cancelling his existing portraits. He paid the handsome sum of 300 ducats for the present picture.[1] And emulous of Alexander the Great,[2] and Charles V.,[3] and believing that he had now found an Apelles or a Titian, he resolved that in future Velasquez should have the monopoly of his royal countenance for all purposes of painting. This resolution he kept far more religiously than his marriage vows, for he appears to have departed from it during the lifetime of his chosen artist, in favour only of Rubens[4] and Crayer."[5]

Pacheco addresses a sonnet to Velasquez.

Meanwhile Pacheco, in whom all these distinctions gratified the pride of the countryman, the father, and the master, poured out the fullness of his satisfaction in the following sonnet, which he addressed to Velasquez. To place Philip IV. above Alexander, is a piece of flattery sufficiently intrepid. But in justice to the good-natured poet, let it be remembered, that our Queen Katherine Parr ventured to print it as her opinion, in a devotional treatise, that Henry VIII. was a second Moses,[6] and that Dryden had the

1 Pacheco, p. 102.

2 Who, says Horace, (Ep. Lib. ii. 1, 239)

"Edicto vetuit, ne quis se præter Apellen
Pingeret."

3 Chap. iii., p. 104.

4 Chap. viii., p. 547.

5 Id., p. 554.

6 "I mean by this Moyses, King Henry the Eight, my moste soverayne favourable Lord and Husband," &c. See "The Lamentation of a Sinner, by the most vertuous Lady Queen Katherine &c.; 8vo., Imprinted at London, by John Alde, 1563." Pages not numbered, but the above passage occurs in sheet F. i.

face to liken Charles II. of England to Hezekiah of Judah.[1] The glory of Philip at least equalled the meekness of Henry, and the piety of Charles.

Vuela, ó joven valiente! en la ventura
De tu raro principio: la privanza
Honre la posesion, no la esperanza
Del lugar que alcanzaste en la pintura:
Anímete l' augusta alta figura
D' el monarca mayor qu' el orbe alcanza,
En cuyo aspecto teme la mudanza
Aquel que tanta luz mirar procura.
Al calor d' este sol tiempla tu vuelo,
Y verás quanto extiende tu memoria
La fama por tu ingenio y tus pinceles,
Que el planeta benigno á tanto cielo
Tu nombre illustrará con nueva gloria
Pues es mas que Alexandro y tú su Apéles.[2]

Speed thee! brave youth, in thy adventurous race,
Right well begun; yet dawning hope alone
No guerdon wins; then up and make thine own
Our painting's richest wreath and loftiest place.
The form august inspire thee, and fair face
Of our great King, the greatest earth hath known:
In whose bright aspect to his people shewn
We fear but change, so perfect is its grace.
Guide then by this, our glorious sun, thy flight,
So shall thy genius and thy pencil's fame
To other days and men immortal shine,
Touched with his royal rays' benignant light,
And blent with greater Alexander's name,
The praise of old Apelles shall be thine.

1 See the "Threnodia Augustalis," at the passage beginning—
"Oh! wondrous changes of a fatal scene,
Still varying to the last!"

2 Pacheco, p. 110.

Poetical praises of Gonzalez de Villanueva.

A longer poem was written in praise of this lucky portrait, by Don Geroñimo Gonzalez de Villanueva, a "florid wit" of Seville,[1] in which Philip was hailed as a

"Copià felix de Numa o de Trajano,"

and Velasquez was, of course, promised eternity of fame.

Appointed painter to the King.

Velasquez was formally appointed painter-in-ordinary to the King on the 31st of October, 1623, with the monthly salary assigned to him in April, and the addition of payment for his works, and the attendance of the royal physician, surgeon, and apothecary. He was ordered to bring his family to Madrid, and received 300 ducats to defray the expenses of removal. The King soon afterwards conferred on him a second pension of 300 ducats, granted from some source that necessitated a papal dispensation, which was not obtained until 1626. In that year he was provided with apartments in the Treasury, which were reckoned worth 200 ducats a-year more. To pourtray the royal family, seems at this time, to have been his chief duty; and he painted many pictures of the King, Queen, and Infants, in various attire. Of these the portraits of Philip and Ferdinand in shooting costume, with their dogs and guns, in the Royal gallery of Madrid,[2] are especially deserving of notice; they are executed

[1] Pacheco, p. 106, where the poem is printed, and the poet styled "florido ingenio Sevillano."

[2] Catal., Nos. 200 and 278.

with that admirable and felicitous ease which vouches for the truth of the likeness; and they shew that Velasquez adhered to nature as closely in painting a prince of the house of Austria, as in painting a water-carrier of Seville, or a basket of potherbs from the gardens of Alcalà.

Royal progress to Andalusia.

Early in the year 1624 the King paid a visit to his southern provinces, and passed a few weeks in the Alcazar of Seville and the Alhambra of Granada.[1] It is probable Velasquez remained at Madrid; otherwise Pacheco would doubtless have been the companion and chronicler of the royal progress, which he has passed over in silence. The equestrian portrait of Philip IV., now in the Royal gallery of Madrid, seems to have been painted by Velasquez soon after his Majesty's return.[2] Far more pleasing than any

His equestrian portrait by Velasquez.

1 He left Madrid on the 8th of February, and returned on the 19th of April; Joseph Ortiz y Sanz; Compendio Cronologico de la Historia de España; 7 tom. 8vo., Madrid 1796—1803; tom. vi., p. 364.

2 Catalogo, No. 299. But for Philip's formidable moustachios, I should suppose this to be the first celebrated portrait, mentioned at p. 590, as Cean Bermudez seems to imply, when he says that its present companion piece (of the same size, 10 feet 9 inches high, by 11 feet 8 inches wide), Isabella on horseback, "sirve de compañero al que pintó del Rey a caballo, recien venido de Sevilla." But as a boy of eighteen is seldom thus "bearded like a pard," I think this must be a later picture. The Handbook (pp. 744, 752), an authority not to be lightly questioned, says it was painted as a model for the sculptor Tacca, and in the dress Philip wore when he entered Lerida in triumph. One or other of these statements may be correct, but not both; because Lerida was not taken till 1644, when Tacca's statue had been prancing for four years in the gardens of Buenretiro. Velasquez, indeed, painted the King at Lerida, but, as we shall see, in a different dress; besides, he was then thirty-nine years old, and probably looked older from his excesses, whereas in this picture he cannot be more than twenty-five.

other representation of the man, it is also one of the finest portraits in the world. The King is in the glow of youth and health, and in the full enjoyment of his fine horse, and the breeze blowing freshly from the distant hills; he wears dark armour, over which flutters a crimson scarf; a hat with black plumes covers his head, and his right hand grasps a truncheon. All the accessories, the saddle, embroidered breast-plate, and long sharp bit, are painted with the utmost care. The horse, evidently a portrait of some favourite of the royal stud, is bright bay, with a white face and white legs; his tail is a vast avalanche of black hair, and his mane streams far below the golden stirrup;[1] and as he springs into the air in a sprightly ballotade, he realizes Cespedes' description,[2] and justifies Newcastle's praise of the Cordobese barb, the proud king of horses, and the fittest horse for a king.[3]

Los Borrachos.

In the same year his famous picture of the Topers, *Los Bebedores*, or *Los Borrachos*, of the Spanish Royal gallery, gave evidence that in painting princes he had not forgotten how to paint clowns.[4] It is a composition of nine figures, life size, representing a vulgar Bacchus,

1 Cumberland; Anec., vol. ii., p. 15, remarks of Velasquez's horses, "that there seems a pleonasm in their manes and tails that borders on extravagance." But Velasquez was an Andalusian, and painted a horse according to the notions, not of Newmarket but, of Cordoba and Mairena, where extravagant manes and tails are to this day much admired.

2 Chap. vi., p. 341.

3 New method, &c.; Address to the readers.

4 Catalogo, No. 138. The lively M. Viardot, Musées d'Espagne, &c., p. 132, notices the admiration in which this picture was held by Sir

Velasquez

Etched by H.Adlard after an etching by F.Goya

Los Borrachos.

crowned with vine leaves, and enthroned on a cask, investing a boon companion with a similar Bacchic crown. This ceremony is performed, with true drunken gravity, before a party of rustics, in various stages of intoxication. One sits in a state of owlish meditation; another has delivered himself of a jest which arrests the brimming bowl half-way to the lips of a third ruffian, and causes him to exhibit a set of ill-favoured teeth in a broad grin; a fourth, somewhat behind, has stripped himself to the skin, like the president, and, lolling on a bank, eyes his bell-mouthed beaker with the indolent satisfaction of a Trinculo. For force of character, and strength of colouring, this picture has never been excelled; and its humour entitles Velasquez to the name of the Hogarth of Andalusia. It has been engraved by Carmona, and etched by Goya, whose work has been copied in the present engraving. The original sketch is in England, in the collection of Lord Heytesbury;[1] and bears the signature "*Diego Velasquez*, 1624." It is finely coloured, but contains only six figures, one of which, a hideous negro boy, is omitted with advantage in the larger composition.

First sketch.

David Wilkie, who, he says, preferred it to all the works of Velasquez, at Madrid. "Chaque jour, quelque fût le temps, il venait au musée, il s'établissait devant son cadre chéri, passait trois heures dans un silencieuse extase, puis, quand la fatigue et l'admiration l'epuisaient, il laissait échapper un *ouf!* du fond de sa poitrine, et prenait son chapeau. Sans être peintre, sans être Anglais, j'en ai presque fait autant que lui." I find no mention, however, of the picture in Wilkie's Letters or Diary, printed in his Life, by Allan Cunningham, 3 vols. 8vo., London 1843.

[1] At Heytesbury House, Wilts. It was purchased at Naples.

"Philip III. expelling the Moriscos," proposed as the subject for a pictorial competition.

Philip IV., like most monarchs of a loose life, was a devoted servant of the Church. Had he not inherited, says Lope de Vega, he would have earned the title of the Catholic.[1] He, therefore, regarded his father's expulsion of the Moriscos with dutiful admiration, not unmingled, perhaps, with envy of the favour it had obtained at the Vatican. The Old Christians of Castile took the same view of the matter, and Lope de Vega spoke only the sense of the nation, when, singing the praises of the Philips, he especially extolled the third monarch of the name, for robbing his fairest provinces of the flower of their people.

Por el tercero santo, el mar profundo
Al Africa passò, (sentencia justa)
Despreciando sus barbaros tesoros
Las ultimas reliquias de los Moros.[2]

The third, with just decree, to Afric's coast
Banish'd the remnants of that pest of old,
The Moors; and nobly ventured to contemn
Treasures which flow'd from barbarous hordes like them.[3]

For want of a sufficient infidel or heretic population to persecute, Philip IV., being unable

1 Lope de Vega; "Corona Tragica; Vida y muerte de la Serenissima Reyna de Escocia Maria Estuarda; 4to, Madrid, 1627;" fol. 20. This volume contains a curious portrait of Mary, engraved by Courbes. The passage referred to, praises Philip's devout performance of his religious duties in presence of the Prince of Wales; and seems also to allude to the occurrence which gave rise to the ceremonial in the Alcazar mentioned in Chap., viii., p. 532.

2 Corona Tragica, fol. 20.

3 Lord Holland; Life of Lope de Vega, vol. i., p. 110.

to rival,[1] determined at least to commemorate this act of his good and pious[2] predecessor. In 1627, he ordered Carducho,[3] Caxes,[4] Nardi,[5] and Velasquez, to paint, each of them, a picture on the subject. The wand of usher of the royal chamber was offered as a prize for the best performance, and the artists, Mayno[6] and Crescenzi,[7] were declared judges of the field.

Velasquez the victor.

Velasquez gained a complete victory over his more experienced competitors, one of whom, it must be remembered, was a Florentine who had not long left the banks of the Arno. He received the prize, and the picture was hung in the great hall of the Alcazar. In the centre of this composition, in which Velasquez was degraded by the evil spirit of the age into a panegyrist of cruelty and wrong, appeared Philip III., mean in figure, and foolish in face, pointing with his truncheon to the sea, where ships were riding, and whither some Christian soldiers were conducting a company of Moors and their weeping women and

Is made usher of the chamber.

[1] Dr. Pedro de Salazar y Mendoza, Canon of Toledo, in his "Origenes de las Dignidades seglares de Castilla y Leon; fol., Madrid, 1657," fol. 184, reckons up the numbers of the exiled Moriscos, whom he estimates at 310,000, and chuckles over their cold reception in Barbary, with a satisfaction quite orthodox and revolting. He even starts some fresh game for the pious pack to hunt down. "Falta agora," he says, fol. 185, "para que España quede limpia, que se haga otro tanto de los Gitanos, * * gente tan perniciosa, perjudicial, y perversa."

[2] "Pio y bueno," are the farewell epithets bestowed on him by Gonçalo Cespedes y Meneses; Hist. de Felipe IV., p. 34.

[3] Chap. vii., p. 418. [4] Id., p. 428. [5] Chap. viii., p. 564.

[6] Chap. vii., p. 429.

[7] Id., p. 411, and chap. viii., p. 522.

children; and on his right, Spain in the form of a stately dame, armed in Roman fashion, sate at the base of a temple, benignly smiling on the oppressors. On a pedestal, the following inscription explained the subject of the picture, and a bigot's notions of piety and justice, peace and good will to men.

PHILIPPO III. HISPAN. REGI CATHOL. REGVM PIENTISSIMO, BELGICO, GERM. AFRIC. PACIS, ET JVSTITLÆ CVLTORI; PVBLICÆ QVIETIS ASSERTORI; OB ELIMINATOS FÆLICITER MAVROS, PHILIPPVS IV. ROBORE AC VIRTVTI MAGNVS, IN MAGNIS MAXIMVS, AD MAIORA NATVS, PROPTER ANTIQ. TANTI PARENTIS ET PIETATIS, OBSERVANTICŒQVE ERGO TROPHÆVM HOC ERIGIT ANNO M.DC.XXVII.

On a label beneath, was the signature of the painter:—

DIDACVS VELASQVEZ HISPALENSIS. PHILIP. IV. REGIS HISP. PICTOR. IPSIVSQVE JVSSV FECIT ANNO M.DC.XXVII.

It is probable that the picture perished in the fire of the Alcazar, in 1735.[1] Notwithstanding its interest and traditional merits as a specimen of art, it is the work of Velasquez that may be spared with the least reluctance by those who hold in just abhorrence the last and wickedest of the Crusades.

1 No mention of this famous painting is to be found in Ponz, tom. ii. pp. 2—79, where the new palace of Madrid is described at great length, nor in the Viage de España, &c., por D. Nic. de la Cruz, Conde de Maule, 14 tomos 8vo., Cadiz 1812, tom. xi., p. 1—27. Cumberland omits it in his Catalogue of the pictures there; and his description of it in the Anecdotes, vol. ii., p. 18, is, like my own, borrowed from Palomino, tom iii., p. 486. Cean Bermudez neither enumerates it amongst the works of Velasquez extant in his day, nor accounts for its disappearance; and Don José de Madrazo, Director of the Royal gallery of Spain, to whom I applied for information, had neither seen the picture nor ascertained its fate.

Royal bounty to Velasquez and his father.

Besides the post of usher, the King gave Velasquez the rank of gentleman of the chamber, with its emoluments of 12 reals a-day,[1] and the annual allowance of 90 ducats for a dress. Nor was his bounty confined to the artist himself; he bestowed on his father Don Juan Rodriguez de Silva, three legal appointments in the goverment offices at Seville, each worth 1000 ducats annually.

Intimacy of Rubens and Velasquez.

In the summer of 1628, Rubens, as we have already seen,[2] came to Madrid as envoy from the dependant court of Brussels. He and Velasquez had exchanged letters before they met, and they met predisposed to become friends. The frank and generous Fleming, in the maturity of his genius and fame, could not but look with interest on the young Spaniard, much akin to him in disposition, talents, and accomplishments, and destined, like him, to lead the taste of his country and extend the limits and renown of their common art. The Spaniard could not fail to value the regard, and seek the society of one of the most famous painters and worthiest men of the age. He became the companion of the artist-envoy's leisure, he led him to the churches and galleries, and shewed him the glories of the Escorial. Few finer subjects could be devised for a picture illustrative of the history of art, than these two men, both noble

Visit to the Escorial.

[1] In this Palomino is confirmed by the Inventaire général des plus curieuses recherches des royaumes d'Espagne, 4to., Paris, 1615, p. 163.

[2] Chap. viii., p. 549.

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in person, the one in the dignity of mature manhood, the other still in the prime of youth, in the grand refectory or in the prior's chamber of the matchless monastery, conversing beneath Titian's Last Supper, or pausing in expressive silence before the Pearl of Rafael,—the chiefs of Flemish and Castilian painting doing homage to the sovereign masters of Italy.

Velasquez sails for Italy.

The advice and example of Rubens increased the desire long entertained by Velasquez, to visit Italy. After many promises and delays, the King at last consented to the journey, giving him leave of absence for two years, without loss of salary, and a gift of 400 ducats. The Count-Duke, at parting, made him a present of 200 ducats, and a medal of the King, and furnished him with many letters of introduction. With his trusty Pareja[1] for a follower, he sailed on the 10th of August, 1629, from Barcelona, in the company of the great captain Spinola, then on his way to govern the Duchy of Milan, and command the Spanish and Imperial troops before Casal.[2] The pilgrim's first step on the promised land of art, was on the stately quays of Venice. He was honourably received in that city by the ambassador of Spain, who lodged him in his palace and entertained him at his own table.

Lands at Venice.

State of Venetian painting.

The Republic of the hundred isles had now declined into the silver age of her arts, as well as

[1] Page 580. [2] Dunlop's Memoirs, vol. i., p. 143.

of her power. The bold spirit which had sustained and repelled the shock of the Leaguers of of Cambray, had departed from her councils. No longer were

" Le donne, i cavalier, l'arme, gli amori,"

of the great old houses, painted by Giorgione, Titian, Pordenone, Paul Caliari, or Tintoret; the close of the last century had seen extinguished the last star of that glorious constellation. Their successors, feeble if not few, lived upon the ideas and the fame of the former age. Of these, Alessandro Varotari, known as Il Padovanino, was one of the most considerable; he affected in his works the spacious banquet-halls, and imposing figures, the sumptuous draperies and snarling dogs, " in uso Paolesco;" and the " Marriage of Cana," esteemed his master-piece, had somewhat of the grandeur of the Veronese.[1] Pietro Liberi was commencing his career as a painter of altar-pieces, which faintly reflected the style of Titian, and of naked Venuses, which gained him the name of Libertino. Turchi, perhaps the ablest of the band, who had painted much and tolerably well, for the city churches, was now residing at Rome.

Il Padovanino.

Libertino.

Turchi.

Such being the state of Venetian art at this time, Velasquez conversed during his stay, rather with the mighty dead than with the living masters of his profession. In the Cathedral of St. Mark and its subject churches, in the

Studies of Velasquez.

[1] Lanzi, tom. iii., p. 227.

palace of the Doge, and in those of the great patricians, he found many new motives for that admiration of Giorgione, Titian, and their fellows, which he had already learned at the Escorial. He spent his time chiefly in making copies of the more remarkable pictures, amongst others, of Tintoret's Crucifixion and Last Supper, the latter of which he afterwards presented to the King of Spain.

War. His studies were, however, disturbed by the war of the Mantuan succession, then raging in Lombardy. The hostile troops of France, or the friendly forces of the Emperor and the Catholic King, equally dangerous to the peaceful traveller, hovered so near the city, that in his excursions he always went attended by a

Departure. guard of the ambassador's servants. Fearing lest the communication with Rome might be cut off, he left Venice, though with reluctance, about the end of the year, and proceeded to Ferrara.

Ferrara. In that ancient city he presented his letters to the ruling Legate, Cardinal Giulio Sachetti, who formerly had been Nuncio to Spain, and who, afterwards, unsuccessfully contested the keys of St. Peter with Giovanni Battista Panfili, Innocent X.[1] His Eminence received the King of Spain's painter

[1] The Scarlet Gown, or History of all the present Cardinals, translated out of the Italian, by Hugh Cogan, gent.; 8vo., London, 1653, p. 51. A curious, gossipping, and sometimes scurrilous volume. Sachetti made so sure of being chosen, that it was said of him, after the election of Innocent X., in a pasquinade of the day—"He that entered the conclave Pope, came out Cardinal;" p. 55.

with the utmost courtesy, lodging him in his palace, and even inviting him to his table, an honour which Velasquez, not being prepared for such a condescension from a prelate with a red hat, respectfully declined. A Spanish gentleman of the household was, however, appointed to wait upon him during his two days' sojourn, and shew him the pictures of Garofalo, and other wonders of Ferrara; and his farewell interview with the Legate, who loved or affected to love Spain, lasted for three hours. Horses were provided for his journey to Bologna, and his Spanish friend accompanied him as far as Cento, a distance of sixteen miles.

Bologna.

The fine school of Bologna hardly detained him in that city; and although he had letters, for the Cardinals Nicolas Lodovisi and Balthasar Spada, he suppressed them, fearing the delay that might be caused by their civilities. Taking the way of Loretto, the more pious if the less direct road, he hurried forward to Rome. From the celebrated shrine of Our Lady, the journey across the Appenine could not fail to delight his fine taste and cultivated intellect. He was advancing towards the Eternal City, amidst the monuments of her ancient and modern glory. The old gate of Spoleto, whence Hannibal, fresh from Thrasymene, was repulsed, and the aqueduct, second only to that of Segovia; the bridge of Augustus, at Narni, and the delicate temple of Clitumnus, lay almost beside his path to the

Road from Loretto to Rome.

Pantheon and the Flavian Amphitheatre. The little town of Foligno afforded him a foretaste of the Vatican, in that lovely Madonna of Rafael, still known by its name, and then in the convent of the Contesse. And Velasquez, happily, was in a condition to enjoy these things; to indulge all the emotions of an accomplished mind, as the landmarks, new and yet familiar, appeared, and as the dome of the great Basilica rising above the classic heights around, told him that he was approaching the mother-city of his art and his faith. Unlike most painters, he entered these sacred precincts with a name and a position already established, moved perhaps by hopes of higher distinction, but with no fears of failure to disturb his serenity, no visions of penury—

"To freeze the genial current of his soul."

In far different circumstances, and with different feelings, that road had been traversed, but a few years before, by two brethren of his craft, who were to become his equals in renown, Nicolas Poussin, an adventurer fresh from his Norman village, and Claude Gelèe, a pastry-cook's runaway apprentice from Lorraine.

Rome. Urban VIII.

The Papal chair was, at this time, filled by Urban VIII., Maffeo Barberini, a pontiff chiefly remarkable for his long incumbency of that splendid preferment, his elegant Latin verses,[1] and two

[1] They found an English editor above a century ago. "Maphæi. S. R. E. Card. Barberini postea Urban P. P. VIII. Poemata. Præmissis quibusdam de vita auctoris et annotationibus adjectis. Edidit Josephus

works executed at his cost from the designs of Bernini, the grand high altar of St. Peter's, and the Barberini palace for which the Coliseum served as a quarry.[1] He and his Cardinal-nephew, Francesco Barberini, received Velasquez very graciously, and offered him a suite of apartments in the Vatican; which the artist humbly declined, contenting himself with less magnificent lodgings, and the right of access, granted as soon as asked, at his own hours to the Papal galleries. There he applied himself with great diligence to study, and, with his crayon or colours, made large extracts from the new world of painting which now burst upon his gaze. Michael Angelo's Last Judgment, in the Sistine chapel, scarce ninety years old, was yet undimmed by the morning and evening incense of centuries. Of this he copied many portions, as well as the Prophets and the Sybils; and he copied, also, the Parnassus, Theology, Burning of the Borgo, and other frescos of Rafael.

offers Velasquez lodging in the Vatican.

Studies and copies.

Happier than Venice, Rome at this epoch could boast more artistic talent than had been found within her walls at one time since the days of Michael Angelo. Many of the Bolognese masters were sojourning for a season, or had

Art at Rome.

Brown, A. M. Coll. Regin. Oxon.—8vo., Oxon. 1726;" is a handsome volume.

[1] Hence the Roman saying, "Quod not fecerunt Barbari fecere Barberini." The Farnese, Paul III. and his nephews, were, however, the first and greatest destroyers.—Gibbon's Decline and Fall; 8 vols. 8vo., Lond. 1828; vol. viii., p. 461.

Domenichino. *Guercino.* fixed their abode, in the capital. Domenichino and Guercino were now engaged on some of their best works, the Communion of St. Jerome, and the Finding of the body of St. Petronilla; the Grotto Ferrata, and the Lodovisi frescos.

Guido. Guido Reni alternated between the excitements of the gaming table, and the sweet creations

Albani. of his smooth-flowing pencil. Albani, the Anacreon of painting,[1] was adorning the halls of the Borghese and the Aldobrandini with cool forest glades, peopled with sportive loves and

Poussin. Claude. graces. The great landscape painters of France, Poussin and Claude, were laying the foundations

Bernini. of their delightful and fertile schools. Beautiful fountains, palaces, and churches, rising in all quarters of the city, displayed the architectural genius of Bernini, the friend of Popes, the favourite of princes, and the most busy and versatile of men.[2] This society of able artists was unhappily divided, by ignoble jealousies and personal quarrels, into many factions; from which Velasquez stood aloof, without avoiding the society of the better spirits of the band.

Velasquez lives at the Villa-Medici. Attracted, as spring advanced, by the airy and agreeable situation of the Villa-Medici, built on the ancient gardens of Lucullus, he

1 Lanzi; tom. v., p. 105.

2 Evelyn, in his Diary at Rome 1644, notices Bernini as a "sculptor, architect, painter, and poet, who, a little before my coming to this citty, gave a publiq opera, (for so they call shews of that kind) wherein he painted the scenes, cut the statues, invented the engines, composed the musiq, writ the comedy, and built the theatre." Memoirs and Diary of John Evelyn; 5 vols. 8vo., London 1827; vol. i., pp. 189-190.

obtained permission from the Tuscan government, through the good offices of the tasteful Count of Monterey, ambassador of Spain, to take up his quarters there for a season. This villa, hanging on the wooded brow of the Pincian hill, commands from its windows and garden-Belvedere, the whole circuit of the city, the Campagna bestrode by hoary aqueducts, and the yellow windings of the Anio and the Tiber. It contained, at this time, a noble collection of antique marbles, and the stranger from the land of painted wooden sculpture, lodged under the same roof with the peerless Venus of Adrian and the Medici. Bought thirty-seven years afterwards by Colbert, for the French Academy of Painting founded by Louis XIV., this temporary residence of Velasquez has since been the home of most of the great artists of France, during their student days, since the time of Poussin. Its beautiful garden, long a fashionable resort, has now fallen into comparative neglect; but the lover of scenery and meditation, once attracted thither, will find his "due feet never fail" to linger, at noon beneath the alleys of tufted ilex, or at sunset, on the crumbling terrace, while twilight closes over the city and its giant dome.[1]

Fever.

From this pleasant retreat Velasquez was driven, at the end of two months, by an attack of

[1] A good account of this villa may be found in the London Magazine, vol. i., 8vo., London 1820, p. 44.

tertian fever, induced by the malaria which in the warm season hangs round the heights of Rome, and renders the Pincian villas pernicious to foreign constitutions. He was carried down into a lodging in the city, near the palace of Monterey, who shewed him unremitting kindness and attention, causing him to be attended, free of cost, by his private physician, and supplying him with all necessary comforts from his own house.

Removal to the city.

Original works at Rome.

Velasquez, at this time, lived for nearly a year at Rome. He went there to study the great masters, and he appears to have studied them diligently; but, like Rubens, he copied their works, and noted their style, and adhered to his own. The oak had shot up with too vigorous a growth to be trained in a new direction. While at Rome, he seems to have painted only three original pictures: an excellent portrait of himself for Pacheco,[1] and the "Forge of Vulcan," and "Joseph's Coat," which are amongst the most celebrated of his works.

Portrait of himself.

"La Fragua de Vulcan."

The Forge is a large composition, on a canvas $10\frac{1}{2}$ feet wide by 8 high, of six figures, by which his skill in anatomy is fully proved. It represents Vulcan in his cavern, surrounded by the Cyclops, hearing from Apollo the tale of the infidelity of Venus. Had the speaker been conceived and painted with as much force and truth as his auditory, this picture would have been unex-

[1] Pacheco, p. 105.

celled in dramatic effect by any production of the pencil. But unhappily the Delian god—

" fulgente decorus arcu
" Phœbus,"—[1]

is wanting in all the attributes of beauty and grace, with which poetry has invested him, and as he stands pointing with his upraised finger, he might be mistaken, but for his laurel-crown and floating drapery, for some common-place youngster, telling some common-place story. Beneath the shadow of the Vatican, and with the models of Phidias and Rafael at hand, it is difficult to understand how Velasquez came to paint an Apollo so ignoble. Vulcan and his swart crew atone, however, for the faults of Apollo. The armourer of the gods is painted from the sketch of Homer, brawny and halting. Stunned by the tidings of his dishonour, he gazes half in anger half in sorrow at the speaker, his hammer sinking to his side, the iron cooling on the anvil, and his feelings as yet unsoothed by hope or scheme of vengeance. Rage and grief, pathos of expression and ugliness of feature, the most difficult of combinations for the artist, are combined in his countenance. The three Cyclops at the anvil, and the bellows-blower behind, have likewise suspended their labours, and stare with fierce dazzled eyes, and gaping curiosity at the bright visitor, bending forward their shaggy heads, the better to catch the tale of celestial

[1] Horat. Car. Sæc. v. 61—2.

scandal. The blaze of light around the god of day, falls full on their smirched and stalwart forms, and dies away in the gloomy recesses of the cavern. This picture, formerly in the Palace of Madrid, is now in the Queen of Spain's gallery; it was indifferently engraved by Glairon in 1798.

"La Tunica de Josef."

"Joseph's Coat," has not been engraved, and after a brief visit to Napoleon's Louvre, has returned to its original place at the Escorial.[1] It represents the sons of Jacob bringing to their father, their brother's bloody garment of many colours. The patriarch, dressed in a blue robe and brown mantle, is seated on the left side of the picture, with a red carpet, on which a dog lies sleeping, at his feet; on the other side of this carpet, stand three of his sons unfolding the coat; and in the centre of the canvas, two others are dimly visible in the deep shadow of the back-ground. In force of colouring and expression, the head of Jacob is equal to anything that the artist ever painted. But the emotion of the old man is not all sorrow,—it is sorrow, mingled with anger, and suspicion of foul play, and ready to vent itself in reproaches. Hence the Jacob of Velasquez is far less touching than the Jacob of Moses. The pathos of that inimitable story lies in the much-abused patriarch's submission to the stroke, without a word of distrust, murmur, or reproof. Looking at the coat, says the Law-giver, he knew it, and said, "it is my son's coat; an evil

[1] Penny Cyclopædia; art., Velasquez.

" beast hath devoured him; Joseph is, without " doubt, rent in pieces. And Jacob rent his " clothes and put sackcloth upon his loins, " and mourned for his son many days."[1] The three more prominent brethren, are sturdy sullen knaves, in brown raiment, one of them with a broad black hat; their faces and figures so closely resemble those of the Cyclops, that they appear to have been painted from the same models.[2] These two pictures shew how closely Velasquez adhered, when at Rome, to his original style; overawed, perhaps, by Rafael and

[1] Genesis, ch. xxxvii., v. 32—4. It is fair to mention that Mr. Beckford calls Joseph's Coat " the most profoundly pathetic of pictures," and " the loftiest proof in existence of the extraordinary powers of Velasquez." —Letters from Spain, No. x. I have not seen the picture at the Escorial, where I believe it still remains, although the fact is denied in the Handbook, p. 816; and my notes were made on the fine duplicate in the possession of Don Josè Madrazo, at Madrid. This picture differs, perhaps, in some details, from the original; for Udal ap Rhys, Account of Spain, p. 77, in describing the latter, says, that " in order to heighten the horror, the painter has introduced a black and white dog, enraged at the sight of the bloody clothes." Ponz, tom. ii., p. 126, merely says that the dog is well painted; and N. de la Cruz, tom. xii., p. 77, does not notice it, although he speaks of the picture as being then, 1812, at the Escorial, which renders it doubtful whether it went to Paris.

[2] I remember another example of pictorial transformation, yet more extraordinary, on account of the contrast of the subjects, and the juxtaposition of the pictures in which it occurs. The King of Denmark's gallery at Copenhagen possesses two pictures, each containing two figures, by Carlo Cignani, representing, the one the Chastity of Joseph, and the other the Rape of Lucrece, in which Lucrece is identical with Potiphar's wife, and the Roman ravisher with the self-denying Hebrew. Fortegnelse over den Kongelige Maleriesamling paa Christiansborg Slot, 8vo. Kjœbenhavn 1842, Nos. 125 and 128, p. 7. The first of these is a full-length picture, from which the Joseph and Potiphar's wife, in the Dresden Gallery, Verzeichniss, Hauptabth. ii., No. 337, p. 68, is an extract.

Michael Angelo, and choosing rather to display his unrivalled skill in delineating vulgar forms, than to risk his reputation in the pursuit of a more refined and idealized style.[1] His Hebrew patriarchs are swineherds of Estremadura, or shepherds of the Sierra Morena; his Cyclops, common blacksmiths, like those who may have shod his horse in some remote hamlet of La Mancha, as he rode to Madrid. As the market or the smithy seldom afford models for a painter in search of an Apollo, the composition into which such a character enters, is that in which he has been least successful.

Visit to Naples.

At the end of the year 1630, or the beginning of the year following, Velasquez paid a visit of a few weeks to Naples. There he had the tact to conciliate the esteem, without incurring the jealousy of his countryman, the Valencian Ribera. The only work which he executed in that beautiful capital, was the portrait of the Infanta Maria, who had rejected, in her girlhood, the Prince of Wales, and who was now, as the bride of her cousin Ferdinand King of Hungary, on her way to the repose of the Imperial throne. This picture was painted for the gallery of her brother of Spain. Embarking, probably at Naples, for one of the Spanish ports, Velasquez arrived at Madrid in the spring of 1631.

Return to Madrid;

On his arrival at Madrid, he was kindly received by Olivarez, who highly commended

[1] See his own saying, p. 584.

his moderation in returning home within the two years allowed for his tour. By the minister's advice, he lost no time in appearing in the royal presence, to kiss hands, and thank his Majesty, for his faithful observance of his promise that no other artist should paint his portrait,[1] a fidelity for which he, indeed, deserves some credit, if Rubens paid a second visit to Madrid during the absence of the patentee of the monopoly.[2] The King received him as graciously as the favourite; and directed that his studio should be removed to the northern gallery of the Alcazar, commanding a view of the Escorial, and probably situated nearer to the royal apartments than his previous rooms in the Treasury. Here Philip was accustomed to visit Velasquez, almost every day, and mark the progress of his works, letting himself in at pleasure, by means of a private key; and here he would sit for his portrait, sometimes for three hours at a time.[3]

reception at Court.

The first picture painted by Velasquez, after his return, was a portrait, the first of many, of the Infant Balthazar Carlos, Prince of Asturias, born during his absence in Italy. He was soon afterwards called to assist in the deliberations of the King and the Count-Duke, on the subject of a statue of the former, for the gardens of Buenretiro. The Florentine Tacca being chosen to execute the work, the minister wrote to the Grand Duke

Portraits of Inf. Balthazar Carlos.

1 P. 502. 2 Chap. viii., p. 550. 3 Pacheco, p. 105.

Equestrian portrait of the King.

and Duchess of Tuscany, to obtain their co-operation and advice. To guide the sculptor in the attitude and the likeness, the Duke suggested that an equestrian portrait should be sent, which was accordingly executed, as well as a half-length portrait, by Velasquez. To make assurance doubly sure, the Sevillian Montañes furnished a model, and the result was the noble bronze statue which now stands in front of the Palace at Madrid,[1] bearing the impress of the mind of Velasquez.

Equestrian portraits of Philip III. and Queen Margaret.

Portraiture seems to have chiefly occupied, for some years, the pencil of Velasquez. His fine equestrian pictures of Philip III. and Queen Margaret, in which he, doubtless, availed himself of the works of Pantoja, were probably executed soon after his return from Italy. They are now in the Royal gallery, at Madrid.[2] The solemn, stolid king, baton in hand, and dressed in trunk hose, cuirass, ruff, and a small black hat, goes prancing along the sea-shore on a dun horse, which he sits with the easy air of a man who, in his youth, had distinguished himself in the games of the manage.[3] His consort in a rich dark dress, and mounted on a pie-bald jennet, of which the mane and embroidered housings almost sweep the ground, takes the air at the gentler pace

1 Chap. viii., p. 518. 2 Catalogo; Nos. 230, 234.

3 Florez; Las Reynas Catholicas; tom. ii., p. 927. Vicente Espinel, Vida de Marcos de Obregon; 4to, Madrid, 1744, p. 167, records the gallantry with which Philip III. led his "quadrilla" in the "juegos de cañas."

befitting a matronly queen; behind her, extends a wide landscape closed by solitary mountains.

Equestrian portrait of the Count-Duke of Olivarez.

To the same period may be referred another equestrian portrait of life size, that of the Count-Duke of Olivarez, which graces the same gallery.[1] Velasquez, doubtless, put forth all his skill in pourtraying this powerful patron; and the picture enjoyed so high a reputation in Spain, that Cean Bermudez considered it superfluous either to describe or to praise it. The Minister, dressed in a cuirass and crimson scarf, looks back over his left shoulder, as he turns his horse's head towards a battle raging in the far distance, in the conduct of which, by a poetical license, he is supposed to be concerned. His countenance, shaded by a broad black hat, is noble and commanding; he has a profusion of brown locks, and his long thick moustachios curl with still greater fierceness than those of his lord and master. The horse is a prancing bay stallion, of the Andalusian breed, which, says Palomino, with a pleasant pomp of diction, "drinks from the Betis, not only the swiftness of its waters, but also the majesty of its flow."[2] Both in face and figure, this portrait confirms the literary sketch by Voiture, who describes the Count-Duke as one of the best horsemen and handsomest gallants of Spain,[3] and

1 Catalogo, No. 177.

2 "Que bebió del Betis, no solo la ligereza con que corren sus aguas sino la magestad con que caminan." Pal., tom. iii., p. 494.

3 Œuvres de Voiture, tom. ii., p. 270; see also Marcos de Obregon, p. 168.

belies the hideous caricature of Le Sage.[1] Lord Elgin[2] possesses a fine repetition of this picture, of a smaller size, in which the horse is white instead of bay. If there be any fault in these delightful pieces of true history-painting, it is that the saddle is rather nearer the shoulder of the horse, than the fore-shortening justifies. Velasquez painted many other portraits of Olivarez. That in the King of Holland's gallery is one of the best of those in which the minister is not painted in the saddle. It represents him standing in a black velvet dress, with the green cross of Calatrava on his breast, and knots of green ribbon on his cloak, and looking to perfection his three-fold character, as the high-bred noble, the sleek favourite and the adroit politician.[3]

Duke of Modena.

In 1638, Duke Francis I., of Modena,[4] came to Madrid to act as godfather to the Infanta Maria Theresa, who was baptized on the 7th October in that year. He caused Velasquez to paint his portrait, and was so pleased with the performance, that he rewarded him with a gold chain, which the artist used to wear on days of gala.

1 Gil Blas, Book xi., ch. 2., where he is described has having shoulders so high, that he appears humpbacked, an enormous head, sallow skin, long face, and pointed chin turning upwards.

2 At Broomhall, Fifeshire.

3 There is an excellent repetition of this picture in the collection of Colonel Hugh Baillie, M.P., 34, Mortimer Street, Cavendish Square, London; and an indifferent one in the Louvre; Gal. Esp. No. 291.

4 Palomino, tom. iii., p. 492, says Francis III., in which he is followed by Cumberland, Anec. vol. ii., p. 25, although that Duke was contemporary with the latter.

El Crucifixo de la Monjas
de San Placido.

"*Crucifixion de las Monjas of San Placido.*"

In 1639, Velasquez produced one of his noblest pictures; which proved, that although from choice his pencil dwelt chiefly on subjects of the earth, it could rise to the height of the loftiest theme. It was the Crucifixion, painted for the nunnery of San Placido, at Madrid. Unrelieved by the usual dim landscape, or lowering clouds, the cross in this picture, has no footing upon earth, but is placed on a plain dark ground, like an ivory carving on its velvet pall. Never was that great agony more powerfully depicted. The head of our Lord droops on his right shoulder, over which falls a mass of dark hair, while drops of blood trickle from his thorn-pierced brows. The anatomy of the naked body and limbs is executed with as much precision as in Cellini's marble, which may have served Velasquez as a model; and the linen cloth wrapped about the loins, and even the fir wood of the cross, display his accurate attention to the smallest details of a great subject. In conformity with the rule laid down by Pacheco,[1] our Lord's feet are held, each by a separate nail; at the foot of the cross are the usual scull and bones, and a serpent twines itself around the accursed tree. "If there were "nothing," says Cumberland, "but this single "figure to immortalize the fame of Velasquez, "this alone were sufficient."[2] The sisterhood of San Placido placed it in their sacristy, a

1 Chap. vii., p. 476.

2 Cumberland; Anec., vol. ii., p. 25.

wretched cell, badly lighted by an unglazed grated window, where it remained until King Joseph and his Frenchmen came to Madrid to discover

> "There, in the dark, so many precious things,
> Of colour glorious, and effect so rare."[1]

It was afterwards exposed for sale in Paris, and redeemed at a large price by the Duke of San Fernando, who presented it to the Royal Gallery of Spain,[2] where it has been lithographed; an indifferent engraving having been previously executed by Carmona.[3]

Portrait of D. Adrian Pulido Pareja,

In the same year, Velasquez painted a portrait of Don Adrian Pulido Pareja, knight of Santiago, and admiral of the fleet of New Spain. Mindful of the practice of Herrera, he executed this work with brushes of unusual length, in a bold free style, so that the canvas, highly effective when viewed from a proper distance, seemed a mere mass of blotched colours if approached too closely. It is related of Titian, that his portraits of Paul III. and Charles V., exposed to the open air, the one on a terrace, the other beneath a colonnade, were reverently saluted by the people who went by, as if they had been the living and actual possessors of the keys of St. Peter, and the sceptre of Charlemagne.[4] But

1 Paradise Lost; b. iii., p. 611-2. 2 Catalogo; No. 51.

3 The engraving has a landscape background, which is quite invisible in the picture. Our sketch is taken from the lithograph.

4 Northcote; Life of Titian, vol. ii., p. 30. Ridolfi; Vite dei Pittori Veneti. 2 vol. 8vo.; Padova, 1836, vol. i., p. 222.

of this picture Palomino tells a story still more curious in itself, and flattering to Velasquez, inasmuch as the scene of the deception was the studio and not the streets, and the person deceived not a Switzer pikeman "much bemused "in beer," or a simple monk from the Appenine, but the greatest and most acute of picture-loving Kings. The admiral's portrait being finished and set aside in an obscure corner of the artist's painting room, was taken by Philip IV., in one of his morning lounges there, for the bold officer himself. "Still here!" cried the King—in some displeasure, at finding the admiral, who ought to have been ploughing the main, still lurking about the palace,—"having received your orders "why are you not gone?" No excuse being offered for the delay, the royal disciplinarian discovered his mistake, and turning to Velasquez, said, "I assure you I was taken in." This picture was rendered interesting, both by its story, and by the artist's signature, which he rarely placed on his works; "*Didacus Velasquez* "*fecit Philip IV. a cubiculo, ejusque pictor,* "*anno* 1639."[1] It was afterwards in the possession of the Duke of Arcos. There are two full-length portraits of this admiral, both fine works of Velasquez, in England. That in the collection of Lord Radnor,[2] is painted on a brown background, with no accessory object whatever, and the canvas is inscribed with the

taken by the King for the original.

Portraits of Pulido Pareja in England.

[1] Palomino, tom. iii., p. 492.

[2] At Longford Castle.

name, "*Adrian Pulidaporeja.*" It represents a grave Castilian gentleman, with a bronze weather-beaten face, and a head of thick black hair; his dress is of black velvet, with sleeves of flowered white satin, and a broad falling collar of white lace; he has a sword girt to his side, by a white belt; and in his right hand he holds a truncheon, and in the left, a hat. The Duke of Bedford's portrait bears the inscription, "*Adrian Pulido* "*Pareja, Capitan General de la Armada y flota* "*de Nueva España, fallecio en la ciudad de* "*Nueva Vera Cruz* 1664."[1] The admiral is there depicted as a swarthy man of singularly surly aspect, with beetling brows and shaggy hair and moustachios; his dress is black, with white sleeves and collar, and the red cross of Santiago on his breast; and he stands, as before, hat and truncheon in hand. Behind his head there is a red curtain, and in the background a tall galleon under a cloud of canvas.

Portraits of Dwarfs.

The Alcazar of Madrid abounded with dwarfs in the days of Philip IV., who was very fond of having them about him, and collected curious specimens of the race, like other rarities. The Queen of Spain's gallery is, in consequence, rich in portraits of these little monsters, executed by Velasquez. They are, for the most part, very ugly, displaying, sometimes in an extreme degree, the deformities peculiar to their stunted growth. Maria Barbola, immortalized

Maria Barbola.

[1] Exhibited at the British Institution, Pall Mall, 1846.

by a place in one of Velasquez's most celebrated pictures,[1] was a little dame about three and a half feet in height, with head and shoulders of a large woman, and a countenance much under-jawed, and almost ferocious in expression. Her companion Nicolasito Pertusano, although better proportioned than the lady, and of a more amiable aspect, was very inferior in elegance as a royal plaything to his contemporary the valiant Sir Geoffry Hudson,[2] or to his successor in the next reign, the pretty Luisillo, of Queen Louisa of Orleans.[3] Velasquez painted many portraits of these little creatures, generally seated on the ground;[4] and there is a large picture in the Louvre representing two of them, leading by a cord a great spotted hound, to which they bear the same proportion that men of the usual size bear to a horse.[5] He also left a curious study of one of the women dwarfs, in the nude state, and in the character of Silenus.[6] Amongst his grotesque pictures of this time, his Laughing Idiot, known as the *Bobo de Coria*,[7] deserves notice for its humour; as also does the "Boy of Ballecas,"[8] who passed for a phenomenon, having been born, it is said,

Nicolas Pertusano.

"Bobo de Coria."

"Niño de Ballecas."

1 Catalogo, No. 155.

2 A least as he appears, with a little monkey on his shoulder, in Vandyck's fine portrait of Henrietta Maria, in the collection of Lord Fitzwilliam, exhibited at the British Institution, in 1846.

3 Mme. d'Aulnoy; Voyage, tom. iii., p. 225.

4 Catalogo; Nos. 246, 255, 279.

5 Gal. Esp., No. 299.

6 Captain Widdrington says he saw it. Spain and the Spaniards in 1843, vol. ii., p. 20.

7 Catalogo, No. 291.

8 Catalogo, No. 284.

of a prodigious bulk, and, like Richard III., with a mouth full of teeth, so

"That he could gnaw a crust at two hours' old."[1]

Revolts in Catalonia and Portugal.

Whilst these pleasant pictures were starting into life in the northern gallery of the Alcazar, the unwise and unjust government of Olivarez, had driven Catalonia into disaffection, and at last into revolt. The turbulent citizens of Barcelona, ever ripe for a bombardment, having slain their Viceroy, and seized the fortress of Monjuich, received a strong French garrison with open arms. On the opposite frontier, Portugal improving the favourable moment, threw off the yoke of Spain, and placed the Duke of Braganza on the throne. Philip IV. was at last roused, and in the spring of 1642, he determined to overawe the Catalans by his presence. The household, including Velasquez, and the court comedians, were summoned to attend him to Zaragoza. The first stage, however, in the royal progress, was Aranjuez, lying on the road, not to Arragon, but to Andalusia. Embosomed in a valley and an unshorn forest, and refreshed by the Tagus and the Xarama which mingle their streams beneath the palace-walls, Aranjuez has long been the Tivoli or Windsor of the princes, and the Tempe of the poets of Castile.[2] Even now, the traveller

Northern Journey of the Court.

Aranjuez.

[1] King Richard III., Act 2, Sc. iv.

[2] And even of the grave divines, for Fray Juan de Tolosa, Prior of the Augustines of Zaragoza wrote a religious treatise, which he dedicated to the Infanta Isabella Clara Eugenia, and called "Aranjuez del Alma, a modo de dialogos; 4to., Impresso en el Monesterio de Augustinos de

who comes weary and adust from brown La Mancha, and from the edge of the desert looks down on the palace, sparkling with its long white arcades and gilded vanes amongst woods and waters, may share the raptures of Garcilasso and Calderon. The island garden, though deserted by royalty and grandeeship, has yet its bright sun and rivers, its marble statues and fountains half hid in thickets; the old elms of Charles V.,[1] and cathedral-walks of hornbeam, peopled with a melodious multitude of nightingales. The fountain-pipes that once climbed unseen amongst the branches, and played from the tops of the trees,[2] have long ceased to play; others, however, are still in full force; and a few camels, parading to and fro with garden burdens, preserve an oriental custom of the place, as old as the days of Philip II.[3] Here Velasquez attended

Çaragoça, 1589." In the prologo, the good Prior informs us that he wrote chiefly to "desterrar de nuestra España esta polvareda de libros de cavallerias (que llaman) o de vellaquerias (que yo llamo) que tienen ciegos los ojos de tantas personas, que (sin reparar en el daño que hazen a sus almas) se dan a ellos, consumiendo la mayor parte del año, en saber si Don Belianis de Grecia vencio el castillo encantado, y si Don Florisen de Niquea (despues de tantas batallas) celebrò el casamiento que deseava." And the better to entrap the readers of books of chivalry, the worthy forerunner of Don Quixote's curate called his curious dialogues the Aranjuez of the Soul, "par parecerse en algo," that is, in a spiritual sense, "al que tan cerca de su Corte tiene el Rey nuestro señor, tan lleno de diversas cosas, que pueden dar gusto a la vista corporal."

1 Beckford; Letters from Spain. No. xvii.

2 Lady Fanshaw; Memoirs; pp. 222—3. Voyage en Espagne 4to., Paris 1669, p. 50. Voyages faits en Espagne, en Portugal, &c., par M. M****. 12mo., Amsterdam, 1699; p. 70. Both the English ambassadress, and the French abbé, confess that they never saw garden-alleys so noble as those at Aranjuez.

3 J. A. Alvarez de Quindos y Baena; Descripcion Historica de Aranjuez. 8vo., Madrid 1804, *p.* 332. The breed was suffered to become extinct in 1774, but has since been revived.

Views of Aranjuez, by Velasquez.

his master in his walks, or sate retired in "pleached bowers," noting the fine effects of

summer sunlight, and silvan shade, and making many sketches of sweet garden scenes. Some of these have found their way to the Royal gallery; such as the fine view of the Avenue of the Queen,[1] enlivened by coaches and promenaders from the palace. Another is a study of the Fountain of

[1] Catalogo; No. 540.

the Tritons,[1] a rich piece of sculpture in white marble sometimes attributed to the chisel of Berreguete,[2] not unlike that which refreshed the garden of Boccaccio's immortal palace.[3] Through the boughs of over-arching trees, the light falls brokenly on a group of courtly figures, that might pass for the fair sisterhood and gallant following of Pampinea.

Visit to Cuenca, Molina, and Zaragoza.

From Aranjuez the King moved in June to the ancient city of Cuenca, and resided there for a month, amusing himself with the chase and the drama. After a short halt at Molina, he proceeded to Zaragoza, where he spent part of the autumn, returning, before winter, to Madrid. Although Philip did not take any very active part in the campaign, this northern progress must have afforded Velasquez an opportunity of studying the picturesque in military affairs.

Don Hen. de Guzman, alias Julian de Valcarcel, adopted son of Olivarez.

The year 1643 saw the disgrace and banishment of the minister Olivarez. The proximate cause of his downfall was the adoption of a bastard of questionable paternity as his heir, which alienated the support of his own great house, and embittered the enmity of others. This Julianillo, as he was called, was son of a celebrated courtezan, whose favours Olivarez, in his youth, had shared with half the gallants of Madrid. His reputed father was one Valcarcel,

1 Catalogo; No. 145. 2 Ponz; tom. i., p. 248.

3 Decameron, Giorn iii., Nov. 1. Opere volgari di Boccaccio, 6 vols. 8vo. Firenze, 1827, vol. ii., p. 15, a passage that can never be sufficiently studied by painters and landscape architects.

who, having spent his fortune on the mother, had formerly been compelled to acknowledge the child by Olivárez himself. Julianillo, being a worthless profligate, went to seek his fortune in Mexico, where he narrowly escaped the gallows, and he afterwards served as a common soldier in Flanders and Italy. Returning to Spain, when the Count-Duke had lost his only daughter, and all hopes of legitimate offspring, that statesman determined to make use of him to frustrate the expectations of the houses of Medina-Sidonia and Carpio. He accordingly declared him his heir, by the name of Don Henrique de Guzman, procured the annulment of his marriage with a prostitute, and re-married him to the daughter of the Constable of Castile, invested him with orders, titles, and high offices of state, and actually conceived the design of making this baseborn vagabond,—once a ballad-singer in the streets of the capital,[1]—governor of the heir-apparent, and in the end, prime minister of Spain. Amongst other means which he took of introducing the new Guzman—his reclaimed prodigal—to the world, was to cause Velasquez to paint his portrait. There he appears in a buff coat, with a red scarf and breeches, holding in one hand a hat with blue and white feathers, and in the other a badge of an order; the new fine clothes, and the new cross of Alcantara given by his new father, that he might do honour to his new name

His portrait painted by Velasquez.

[1] Voyage d'Espagne, Paris, 1669; p. 284.

and new rank in the presence of his new wife.[1] His complexion is dark, and his countenance somewhat melancholy; but his air, in spite of a youth spent in stews and sutlers' booths, is that of a gentleman and Castilian.[2] Of this interesting historical portrait, the upper part only is finished, the rest being left incomplete, perhaps because Julianillo had relapsed into his proper obscurity. It was formerly in the collection of the Count of Altamira, and it is now in England, in the gallery of the Earl of Ellesmere.[3]

Last portrait of the Count-Duke.

The last portrait of the Count-Duke, painted by Velasquez while the favourite was yet in his pride of place, is perhaps that which occurs in the small picture of the royal court of Manage,

1 One of the pasquinades circulated about the upstart Guzman, ran thus:

Enriquez de nos nombres y de dos mugeres
Hijo de dos padres y de dos madres,
Valgate el diablo el hombre que mas quisieres.

Guidi; Relation, p. 123, and Ferrante Pallavicino; La disgratia del Conte d'Olivarez; Opere scelte; 12mo., Villafranca, 1671-3, p. 314.

2 "Il semblait avoir toujours été ce qu'il est devenu par hazard," says Le Sage.—Gil Blas, liv. xii., chap. iv.

3 Lord F. Egerton has been raised to the peerage by that title since this work has been in the press. Mrs. Jameson, Companion to the Private Galleries, p. 132, says "the figure in this picture is that of a youth of eighteen or nineteen." Julianillo did not go to Mexico till near that age, and was not recognised by Olivarez till he was nearly thirty. Dunlop's Memoirs, vol. i., pp. 345, 346. Lord Ellesmere made the acquaintance of the Pretender to the Guzman grandeeships in the Altamira gallery, at Madrid, and meeting him some years after in a sale-room in London, bought him for a trifle. The strange story of the man, and the merits of the picture, render this one of the most interesting portraits by Velasquez in England, where his works are so rare. Yet, at the time that it was sold for an old song, fashion-led amateurs were giving vast sums for the faces of obscure Genoese nobles, merely as specimens of Vandyck. May Julianillo long grace the Egerton gallery, a proof that its lord can appreciate, as well as pay for, its pearls of great price, and, with nicer judgment than the noble patron of Herrera, chap. xii., p. 941, choose the rose in a wilderness of thistles.

now in the possession of Lord Westminster.[1] In the foreground, the Infant Balthazar Carlos, a boy of twelve or thirteen, prances on a piebald jennet, behind which a dwarf is dimly discernible; further off Olivarez, who held amongst a countless number of offices that of riding-master to the heir-apparent, stands in a dark dress and white boots, conversing with two men, one of whom offers him a lance; and from a balcony at an adjacent window, the King, Queen, and a little Infanta look down upon the scene.

Fall of Olivarez.

This picture was probably completed only a short time before the Count-Duke, finding his position in the royal closet seriously affected by the pressure from without, tendered his resignation of office, which, to his surprise and mortification, was immediately accepted. Retiring by the King's order to Loeches, he amused himself for six months with his farm and his dogs, by writing an apology for his life, and perhaps by visiting the pictures of Rubens, which he had given to the conventual church. But his place of exile being changed to Toro, a decaying town on the Duero, thirty-seven leagues from the capital, he sank into melancholy and the study of magic, and died in two years, of a broken heart. Of all the courtiers and statesmen whose fortunes he had

1 Mrs. Jameson, Comp. to Priv. Gal., p. 202. A duplicate was in the possession of Don José Madrazo at Madrid, in 1827; Allan Cunningham's Life of Sir David Wilkie, vol. ii., p. 496; but I did not see it in his collection in 1845. The picture is mentioned by Palomino, tom. iii., p. 494, as being in his time a highly prized ornament of the palace of the Marquess of Heliche.

made, there were few who failed to display the proverbial ingratitude of their order. Amongst those of them who could remember a fallen minister, one was the Grand Inquisitor, who requited Olivarez for two mitres, by quietly interposing difficulties in the way of a prosecution raised against him before the Holy Office, as a practitioner of the black art. Another was Velasquez, who sincerely mourned the misfortunes of his benefactor, and visited him in his exile, probably at Loeches. In an age when a disgraced favourite was treated, generally perhaps with much justice, as a state criminal, this act of gratitude was highly honourable to the artist. It is no less honourable to the King, his master, that friendly intercourse with the late minister was not punished by the withdrawal of court favour. Indeed it seems to have had a contrary effect on his fortunes, for in the very year of Olivarez's dismissal, Velasquez was made assistant-gentleman of the royal chamber (*ayuda de camara*).

Remembered by the Grand Inquisitor and Velasquez.

In this year, and the next, 1644, Velasquez again accompanied the court on expeditions to Arragon. On the Flemish field of Rocroy, the great Condé had just reaped his first laurels, and the Austrian eagle had been beaten, as that imperial bird had never been beaten before, by the Gallic cock. Vigorous measures were now needful; and the rebels and their French allies in Catalonia could no longer be safely trifled with. Philip IV. therefore took the field in person; pranced at

Excursions to Arragon.

Taking of Lerida.

the head of his troops, attired in regal purple; laid seige to Lerida; and, after displaying considerable energy and ability, entered that city in triumph on the 7th of August, 1644.[1] He made his entry, dressed in a splendid suit of purple and gold, glittering with gems, and waving with plumes, and mounted on a fine Neapolitan charger.[2] In this gallant guise he caused Velasquez to paint his portrait.

Portrait by Velasquez.

Death of Queen Isabella.

The joy at court which followed the fall of Lerida was soon changed to mourning, by the death of the good Queen Isabella, "the best and "most lamented Queen of Spain"[3] since the days of Isabella the Catholic.[4] The last portrait which Velasquez painted of this royal lady was the fine equestrian picture, now in the Queen of Spain's gallery.[5] Here the dress of Isabella is of black velvet, richly embroidered with pearls; and contrasts well with the flowing mane of her gently pacing steed, milk-white in colour, and in shape the perfection of an Andalusian palfrey. Her cheeks whisper that the pencil and rouge-pot, the bane of Castilian beauty,[6] were not banished from her toilette; but the artificial roses have been planted

Her last portrait by Velasquez.

1 Cean Bermudez says the 8th of August, but I prefer adopting the date which I find in Ortiz; Compendio Cronologico de la Hist. de España, tom. vi., p. 446.

2 Dunlop; Memoirs, vol. i., p. 372.

3 So Bossuet calls her, in his funeral sermon on the death of her daughter, Maria Theresa, Queen of France. Œuvres Complètes, 19 tomes 8vo., Besançon, tom. vii., p. 681.

4 Many hundred verses in her honour may be read in the "Pompa funeral, honras y exequias en la muerte de la muy alta y Catolica Señora Doña Isabel de Borbon;" 4to., Madrid, 1645, with her portrait, by Villafranca.

5 Catalogo; No. 303.

6 Chap. i., p. 38.

by the dexterous hand of a Frenchwoman, and merely heighten the lustre of her large black eyes. This picture was painted as a companion piece to the equestrian portrait of the King, executed seventeen or eighteen years before, soon after his return from Seville.[1]

Portraits of Infant Don Balthazar Carlos.

Velasquez afterwards painted the Prince of Asturias, nearly of life size, mounted on a bay pony, and galloping out of the picture towards the spectator. The little cavalier is dressed like his father, in a cuirass, crimson scarf, and plumed hat; he is full of boyish glee and spirit; and his miniature steed is admirably foreshortened. There is a small repetition of this picture at Dulwich College; another is in the collection of Mr. Rogers.[2] Besides this picture,[3] the royal gallery of Madrid possesses three other full-length portraits of this Infant, all by Velasquez. In two of them he appears in shooting costume,[4] on one occasion with an admirably painted dog; and in the third he is in a rich gala dress.[5] In the choice collection of Mr. Wells[6] he may likewise be seen, charmingly pourtrayed by the same master, in a suit of black velvet, slashed and richly laced. Behind him is a chest covered with crimson velvet, and adorned with gold, which deserves notice, because it exactly agrees with the description of those which contained the rich toilette furniture presented by

[1] Page 595. [2] In St. James's Palace, London. [3] Catalogo, No. 332.
[4] Id. Nos. 270 (with dog) and 308. [5] Id. No. 115. [6] At Redleaf, Kent.

Philip IV. to the Prince of Wales.[1] Few pictures excel this in lustre and brilliancy of colour. The Prince, whom Velasquez has thus immortalized, was a good-humoured round-faced boy, who gave no promise of intellectual excellence, and who died in his 17th year.

Surrender of Breda, or "Cuadro de las Lanzas."

Between 1645 and 1648, Velasquez painted, for the palace of Buenretiro, his noble Surrender of Breda, a picture executed with peculiar care, perhaps out of regard for the memory of his illustrious friend and fellow-traveller Spinola,[2] who died not long after they parted, in his Italian command, a victim of the ingratitude of the Spanish court. It represents that great general, the last Spain ever had, in one of the proudest moments of his career, receiving, in 1625, the keys of Breda from Prince Justin of Nassau, who conducted the obstinate defence. The victor, clad in dark mail, and remarkable for easy dignity of mien, meets his vanquished foe hat in hand, and prepares to embrace him with generous cordiality. Behind the leaders stand their horses and attendants, and beyond the staff of Spinola there is a line of pikemen, whose pikes, striping the blue sky, have caused the picture to be known as that of "The Lances." Prince Justin lacks the high-bred air of the Genoese noble; and indeed the contrast between the soldiers of Spain and Holland is marked throughout with a somewhat malicious

[1] Annals of King James and King Charles I., p. 75. [2] Page 602.

pencil, the former being all gentlemen and Castilians, and the latter all Dutch boors with immeasurable breeches, looking on with stupid wonder, like the Swiss guards in Rafael's Mass of Bolsena, at the Vatican. The dark handsome head with a plumed hat, to the extreme left of the picture, is said to be the portrait of the artist.

Unsuccessful portrait of the King.

About this time he painted the King once more, armed and upon horseback. But this portrait, on being exhibited, did not meet with the applause generally rendered to his works. While some praised, others censured, alleging that the horse was not drawn according to the rules and models of the manage. Teased with the contrary opinions of the critics, Velasquez at last expunged the greater part of the picture, writing at the same time on the canvas, "*Didacus Velazquius, Pictor Regis, expinxit.*"[1] He was more fortunate in the portrait of his friend the poet Francisco de Quevedo, which has several times been engraved.[2] By his pencil the world has been informed that this celebrated writer had a lively countenance and a bushy head of hair; that he wore the cross of Santiago on his breast, and a huge pair of spectacles on his nose; not indeed for show, like the fine

Portraits of Quevedo

1 Palomino, tom. iii., p. 496, says, this picture bore also an inscription, signifying that it belonged to the year 1625, the 20th of the King's age. If it were painted at this time, between 1644-8, it must have been taken from an earlier portrait, perhaps that executed in 1624-5; see p. 595.

2 In Lopez Sedano; Parnaso Español, tom. iv., p. 186, by Carmona; and in the "Españoles Ilustres," by Brandi. About seventy years ago this picture was in the collection of Don Francisco de Bruna, at Seville. Travels through Portugal and Spain, by Richard Twiss; 4to., London 1775; p. 308.

ladies and gentlemen of the next reign,[1] but because he had injured his sight by over study in his youth at Alcala.[2] For the castle of Gandia he executed the portrait of Cardinal Gaspar de Borja, who successively wore the mitres of Seville and Toledo, and gave the magnificent benevolence of 500,000 crowns towards the prosecution of the naval war with the Dutch.[3] He likewise painted portraits of Pereira, master of the royal household; of Fernando de Fonseca Ruiz de Contreras, Marquess of La Lapilla; of the blessed Simon de Roxas, confessor to Queen Isabella, whose holiness and family interest raised him to the Calendar; and of a nameless lady of singular beauty, celebrated in an epigram by Gabriel Bocángel.[4]

and others.

Second Journey to Italy.

In 1648 Velasquez was sent by the King on a second journey to Italy, to collect works of art, partly for the royal galleries, and partly for the academy which it was proposed to establish at Madrid.[5] His orders were to purchase everything that was to be sold, that he thought worth buying—a commission sufficiently large and confidential. Leaving the capital in November, attended as usual by his faithful Pareja, he crossed the Sierra Morena; and after seeing

1 Madame d'Aulnoy observed the custom with wonder, and relates some curious instances of its prevalence. The grandees wore glasses "as broad as one's hand;" and a Marquess of Astorga insisted that a pair should be placed on the nose of his marble statue. Permission to wear spectacles was the sole reward which a young friar who had done his convent an important service, thought of asking of his superior.—Voyage; Let. viii.
2 Ross's Bouterwek, vol. i., p. 461. 3 Dunlop's Memoirs, vol. i., p. 168.
4 Palomino, tom. iii., p. 498, where it is printed. 5 Chap. viii., p. 515.

Granada, and its glories of nature and art, took shipping at Malaga. He embarked in the train of Don Jayme Manuel de Cardenas, Duke of Naxera and Maqueda, who was on his way to Trent, to act as proxy for his sovereign, at his nuptials with the Archduchess Mariana. They landed at Genoa, *Genoa.* and there Velasquez spent some days, exploring the churches and galleries, and enjoying the beauty of the city and its shores. There he saw the palaces, jostling each other in lofty streets, or hung on breezy terraces over the blue haven, in which his friend Rubens had been a welcome guest, and which he had sketched early in the century.[1] There, too, he improved his acquaint- *Vandyck.* ance with the works of Vandyck, who, thirty years before, had been received with enthusiasm by the Balbi and the Spinole. The lords of the proud city were the first nobles pourtrayed by the peculiar painter of the order; and the walls of their mansions were still rich with memorials of his pencil.[2] Nor was Genoa, at this time, wanting in good native artists. The elder *Castiglione.* Castiglione, remarkable for his industry and versatile powers, was daily adding to his reputation by new altar-pieces, studies of animals, and pictures of classical story.[3] From the school of *G. Ferrari.* Strozzi, the refractory Capuchin, better known

1 He published these architectural drawings in a volume dedicated, in elegant Italian, to Signor Don Carlo Grimaldi, and entitled Palazzi di Genova; fol. D'Anversa 1622; of which another edition, with a second part, appeared in 1708.

2 W. H. Carpenter; Memoirs of Sir Anthony Van Dyck; 4to., London 1844, p. 13.

3 Soprani; Pittori Genovesi, p. 223.

as Il Prete Genovese, had issued Giovanni Ferrari, who excelled his master as a painter of sacred subjects,[1] and his scholar, Giov. Carbone, executed portraits somewhat in the manner of Vandyck.[2]

G. Carbone.

Milan.

E. Proccaccini.

Velasquez next visited Milan, also untrodden ground. Here he found the school of Lombardy but poorly represented by Ercole Proccaccini, the last of a race which had produced painters for five generations. But the Borromean Gallery, with its treasures of ancient art, was there to instruct and delight him; and above all, the Last Supper, of Leonardo da Vinci, in the refectory of Santa Maria delle Gratie. Proceeding on his journey, without waiting for the feasts and pageants with which Milan celebrated the arrival of the Imperial bride in her triumphal progress to the Spanish throne, he went to Padua, and thence to Venice. In the city of St. Mark, he remained for some weeks, refreshing his recollection of the works of the great painters, and when he could, buying them for his master. His principal purchases were Tintoret's pictures of the Israelites gathering Manna, the Conversion of St. Paul, the Glory of Heaven, a sketch for his great work, and the charming Venus and Adonis of Paul Veronese.[3] His next halting-place was Bologna, a city through which he had hurried in his first journey.[4] Here time had left very few of that

Padua.

Venice.

Bologna.

[1] Soprani; Pittori Genovesi, p. 255. [2] Lanzi, tom. v., p. 328.
[3] Chap. viii., p. 524. [4] Page 605.

goodly company of painters trained by the Caracci. Alessandro Tiarini, one of the ablest of Lodovico's followers,[1] was still alive; but his pencil had lost its early force, and his style was declining into the feebleness of old age. But Colonna and Mitelli, the flower of a later generation, and the best fresco-painters of the day, were now at the height of their fame; and their works so pleased Velasquez, that he invited them to enter the service of his master.[2] During his stay at Bologna, he lived in the palace of the Count of Sena, who went out, with many gentlemen of the city in their coaches, to meet him on his arrival, and who treated him with the utmost distinction.

A. Tiarini.

Colonna and Mitelli.

Whilst in the north of Italy, he visited the court of his former sitter the Duke of Modena,[3] head of the illustrious and beneficent house of Este. That prince, received King Philip's painter very graciously, and as an old friend; he invited him to the palace, and he shewed him his noble picture gallery, in which Velasquez had the satisfaction of finding the portrait of his Highness which he had painted at Madrid. Here he likewise saw the fine works of Correggio, now at Dresden; the St. Sebastian, the Nativity, better known as La Notte, which the Duke was suspected of having caused to be stolen from a church at

Modena.

Correggio.

[1] Lanzi; tom. v., p. 139.

[2] Chap. viii., p. 566.

[3] Page 618.

Reggio;[1] and the Magdalene, which the Princes of Este were wont to carry with them on their journeys, and which the King of Poland kept under lock and key, in a frame of jewelled silver.[2] He was likewise sent by the Duke to see his country house, a few leagues from Modena, which had lately been adorned with spirited frescos by Colonna and Mitelli.

Parma. *Correggio.* At Parma, Velasquez saw the master-pieces of Correggio in their perfection. The frescos in the Cathedral and the church of San Giovanni, had not been painted more than a hundred and twenty years; and the domes of these temples revealed many noble forms and sweet faces, which the incense and neglect of centuries have now

Florence. covered with an impenetrable veil. He likewise visited Florence, then, as now, abounding with works of art, but not very rich in artists. Of the

P. da Cortona. latter, the most noted were Pietro da Cortona, who frequently lived at Rome, and painted with ease and grandeur; and the melancholy

C. Dolci. Carlo Dolci, whose pencil, like that of Joanes, was devoted to sacred subjects,[3] which he represented with a cloying sweetness of style.

S. Rosa. Salvator Rosa was at this time in the service of the Grand Duke, and he may have entertained Velasquez at some of his dramatic symposia, amongst the wits and nobles of Florence.[4]

[1] Sketches of the Lives of Correggio and Parmegiano; 8vo. London 1823, p. 85. [2] Id., p. 127.

[3] Lady Morgan; Life of Salvator Rosa; 2 vols. London 1824, vol. ii., p. 29. [4] Id., 35.

Naples.

Passing through Rome, the Spaniard hastened to Naples, where he found the kingdom slowly recovering, from the fever into which it had been thrown by Masaniello and the Duke of Guise, under the bleedings and purgings of the Count of Oñate, the most vigorous of viceroys, and the sternest of state-surgeons.[1] He was kindly received by that functionary, with whom he had orders to confer on the subject of his artistic mission. He also renewed his acquaintance with Ribera, who was still basking in viceregal favour, and the leader of Neapolitan art. These objects attained, he returned to Rome.

Rome. Innocent X.

Innocent X., Giovanni Battista Panfili, the reigning Pontiff, preferred his library to his galleries, and was so keen a book-collector, that, when Cardinal, he was accused of enriching his shelves by pilfering rarities which he could not purchase.[2] He was, however, also a patron of art, and one of the five Popes that caressed Bernini, whom he employed to complete the labours of ages by erecting the beautiful colonnade of St. Peter's. When Velasquez arrived at Rome, he granted him an audience, and commanded him to paint his portrait; and the task being executed to his entire satisfaction, he presented the artist with a gold chain and medal of himself. The Holy Father, a man of coarse features and surly expression, was painted sitting in

Velasquez paints the Pope.

1 Dunlop's Memoirs; vol. i., p. 478.

2 D'Israeli; Curiosities of Literature, New Series. 3 vols. 8vo., 1824; vol. iii., p. 77.

his easy chair; and the portrait was no less effective than that of Admiral Pareja;[1] for it is said that one of the chamberlains, catching a glimpse of the picture through an open door leading from the antechamber, cautioned some of his fellow-courtiers to converse in a lower tone, because his Holiness was in the next room. Of this portrait Velasquez executed several copies, one of which he carried to Spain. The original is probably that which remains in the possession of the family in the Pamphili-Doria palace at Rome: a fine repetition is now in the collection of the Duke of Wellington at Apsley House.

Other portraits,

Velasquez also painted portraits of Cardinal Panfili, the Pope's nephew, and of Donna Olympia, the Pope's sister-in-law and mistress, of several personages of the papal court, and of a lady whom Palomino calls Flaminia Triunfi, an excellent painter.

and that of Pareja.

Before taking in hand the Sovereign Pontiff, he threw off, by way of practice, a likeness of his servant Pareja. This portrait, sent by the hand of the person whom it represented to some of his artist-friends, so delighted them, that they procured Velasquez's election into the Academy of St. Luke.

Elected into the Acad. of St. Luke.

Pareja's likeness,—perhaps the fine portrait now in Lord Radnor's collection,[2]—was exhibited with the works of academicians in the Pantheon, on the feast of St. Joseph, and was received with universal applause. Andreas Schmit, a Flemish landscape-

[1] Page 620. [2] At Longford Castle, Wilts.

painter, who was then at Rome, afterwards visited Madrid, and bore witness to the triumph of the Castilian pencil.

Social life.

During this residence at Rome, which extended to upwards of a year, Velasquez appears to have mixed more than formerly in general society. The Cardinal-nephew, his old friend Cardinal Barberini,[1] Cardinal Rospigliosi, and many of the Roman princes, loaded him with civilities. And his business being rather to buy pictures than to paint or copy them, he was courted and caressed not only by the great, but by the artists. Bernini, and the sculptor Algardi, were his friends, and Nicolas Poussin, Pietro da Cortona, and Matteo Prete called Il Calabrese.

"Bless'd with each talent and each art to please,"

and of a disposition so captivating as to disarm jealousy, the progress of Velasquez in Roman society must have been a continued ovation. It would be pleasing, were it possible, to draw aside the dark curtain of centuries and follow him into the palaces and studios; to see him, standing by while Claude painted, or Algardi modelled, enjoying the hospitalities of Bentivoglio—perhaps in that fair hall glorious with Guido's recent fresco of Aurora—or mingling in the group that accompanied Poussin in his evening walks on the terrace of Trinità de' Monte.[2]

The King impatient for

When Velasquez had been absent upwards of a year, Philip IV. began to be impatient for his

[1] Page 607. [2] Graham's Life of N. Poussin, p. 104.

his return to Spain.

return. His friend the Marquess of La Lapilla took care to inform him by letter of the royal wishes. But the business of collecting pictures and marbles appears to have gone on slowly, for he did not leave Rome until 1651. He wished to travel home by land, visiting Paris on his way; but the war between the Catholic and Christian Crowns continuing to drag its slow length along, rendered such a journey impracticable. Moving northwards therefore to Genoa, he there embarked; leaving behind him the fruits of his travels, which were deposited at Naples, and afterwards transported to Spain, when the Count of Oñate returned from his government. In June, 1651, he landed at Barcelona, still garrisoned by the French, and about to endure a tedious blockade from Don Juan of Austria.

Homeward journey.

Arrives at Madrid, and is made Aposentador-mayor.

At his return to Madrid he was rewarded for the labours of his journey by being appointed Aposentador-mayor of the King's household. This post, which had been held under Philip II. by the architects Herrera and Mora,[1] was one of great dignity and considerable emolument. Its duties were various, and some of them troublesome. It was the business of the Aposentador to superintend public festivals, and exercise a certain jurisdiction within the palace; to provide lodging for the King and his train in all progresses; to place his Majesty's chair, and remove the cloth when the King dined in public; to issue

[1] Chap. iv., pp. 107, 177.

keys to all new chamberlains; to set chairs for Cardinals and Viceroys who came to kiss hands, and for the heir-apparent when he received the oath of allegiance. His salary was 3,000 ducats a year, and he carried at his girdle a key which opened every lock in the palace.[1] Velasquez had for one of his deputies and assistants in office, the painter Juan Bautista del Mazo Martinez, who now was, or afterwards became, his son-in-law.

Rejoicings at court at the birth of the Infa. Maria Margarita.

He arrived at Court in time to share the festivities of the 12th of July, which celebrated the birth of an Infanta, the first child of Queen Mariana. The christening took place on the 25th, and may be described as a specimen of the scenes in which Velasquez bore a part. Through the galleries of the Alcazar, hung with tapestries of silk and gold, there moved to the chapel Royal a splendid procession of guards and courtiers, closed by Don Luis de Haro the prime minister, carrying the royal babe, and by the Infanta Maria Teresa, her god-mother,[2] with the ladies of the household. The walls of the chapel were covered with costly embroideries, and there

Christening.

[1] D'Avila; Grandezas de Madrid, p. 333-4. Inventaire général des recherches d'Espagne, p. 163. Finding quarters for the Court on a journey was the most arduous of his duties. Melchor de Santa Cruz, in his Floresta Española de Apoteghmas o sentencias; 8vo., Bruxelles 1614, p. 118, has a chapter, "de Aposentadores," in which are some curious anecdotes, illustrative of their difficulties in keeping things smooth between fastidious courtly lodgers and reluctant provincial hosts.

[2] During the ceremony, this princess, in drawing off her glove, let fall a diamond ring, which was instantly picked up and presented to her by a woman in the crowd. She refused, however, to take it, saying, in a spirit worthy of the bride of the Grand Monarque, "Guardaosla para vos." Florez; Reynas Catholicas, tom. ii., p. 955.

the venerable font, from which St. Dominic and a long line of Castilian princes had been baptised, was displayed beneath a canopy of silver. At the door, the Princess was received by the prelates of the kingdom in their pontifical robes, and by the Nuncio Cardinal Rospigliosi, who baptised her by the name of Maria Margarita, and hung a rich reliquary about her neck. The King looked down from an upper tribune on this splendid ceremonial; and the rabble cheered the Nuncio, as he passed through the streets in his state-coach, for his numerous retinue and gorgeous liveries.

Grand bull-feast.

A few weeks afterwards, when the Queen was able to go abroad, the King ordered a bull-feast on a magnificent scale for her diversion. This national sport was at that time held in the Plaza Mayor, a great square, in which regular rows of balconies, rising tier above tier to the tops of the houses, afforded accommodation to a vast concourse of spectators. It was pursued by all ranks with an ardour, and furnished forth with a luxury of equipment, unknown to the modern bull-ring. Instead of mere hireling combatants, the young cavaliers of the court were wont to enter the lists, and display their prowess in the presence of the ladies whose colours they wore, and whose favours they coveted or enjoyed.[1] Instead of

1 Charles V. slew a bull in the Plaza of Valladolid, in 1527. Don Diego Salgado, a Spaniard who wrote a Description of the Plaza of Madrid, 4to., London 1683, dedicated to our King Charles II., and reprinted in the Harleian Miscellany, 10 vols. 4to., London 1811, vol. vii., p. 237, bears witness to the splendours of the ring, in somewhat remarkable

the wretched horses whose bowels and collapsed carcases now strew the arena at Seville and Madrid, those highborn picadors were mounted on the finest steeds of Andalusia; and they went attended, each by a dozen or two of lackeys, dressed in his family livery.[1] After a sufficient number of bulls had fallen beneath the steel of the nobility, the sports were closed with cane-

Cane-plays.

English. "Noblemen of singular magnanimity," says he, "being mounted on horses incomparably nimble and pretty, and in costly harness befitting the dignity of their riders and the splendour of the festival, appear in great state and pomp, whose grooms, in a most decent manner, carry the lances with which their masters intend to despatch the bulls. Their province and charge is to irritate the rage and fury of the formidable beast. These heroic minds, managing their lances most dexterously, accomplish their noble purposes very often by killing or wounding the foaming animals," &c. Harl. Mis., vol. vii., p. 242. Don Gregorio de Tapia held the noble sport in still higher reverence. "No ay accion," says he, "mas lucida que salir a la plaça a lidiar con el rejon un caballero." Exercicios de la Gineta, p. 61. It was much in fashion in the next reign; the Duke of Medina-Sidonia killed two bulls, at the feasts in honour of the first marriage of Charles II., in 1673; and in 1697, Don Juan de Velasco, the newly-appointed governor of Buenos Ayres, dying of wounds received in the plaza, his son was made a "titulo" of Castile, and his daughter a lady-in-waiting to the Queen. See the "Discurso apologetico," prefixed by the editor to the Tauromaquia completa por el celebre lidiador Francisco Montes; 8vo., Madrid 1836; p. 13; and Stanhope's Correspondence, edited by Lord Mahon, p. 121. Philip V. holding the national sport in aversion, nobles ceased to mingle in the carnage, which "if it diminished the splendour of the spectacle," says Montes's editor, p. 14, "greatly promoted the perfection of the art." In Portugal, however, so late as the latter part of the last century, a brother of the Count of Arcos being slain in the bull-ring at Lisbon, that Count, who was sitting with the King in his box, leaped into the arena and dispatched the bull. Southey's Letters, written in Spain and Portugal, 8vo., Bristol 1798, p. 403.

1 Tapia, p. 61, says, the gentleman bull-fighter must have a following of footmen; sometimes as many as a hundred accompanied one combatant; but the usual number was between twelve and twenty-four, and four or six was the very smallest retinue admissible.

plays or tilting matches between two parties of horsemen, a pastime inherited from the Moors' days, and well adapted for the acquisition and display of equestrian dexterity.[1]

Occupations of Velasquez.

During the next few years Velasquez had little time for painting, being busy with his models, which were being cast in bronze under his superintendence,[2] and in arranging his Italian bronzes and marbles in the halls and galleries of the Alcazar. The duties of his new post, which alone would have been considered by many men as sufficient occupation, likewise engrossed a great portion of his time. It brought him into constant contact with the King, with whom he spent much time alone, and who consulted him on the most important affairs, and honoured him with an almost perilous degree of confidence and favour. The consideration in which his influence in the royal closet was held at court was so high that a certain great lord, says Palomino, was seriously displeased with his son, because he had used some warm language towards the Aposentador-mayor for refusing to relax a point of etiquette in his favour. "Have "you been so foolish," said the old courtier to the young one, "as to behave thus towards a "man for whom the King has so great a regard,

Favour with the King.

Reputation at court.

1 Philip IV. and his brother Don Carlos displayed their proficiency in cane-playing before the Prince of Wales, when the King rode a career with his Prime Minister. Juan Ant. de la Peña; Relacion y juego de cañas que el Rey nº Señor a los veynte y uno de Agosto deste presente año; folio of two leaves, Madrid 1623.

2 Chap. viii., 572.

" and who converses for whole hours with his " Majesty? Go instantly and apologise; and do " not let me see your face again till you have " conciliated his friendship."

Picture of " Las Meniñas."

In 1656 Velasquez produced his last great work, a work which artists, struck by the difficulties encountered and overcome, have generally considered his masterpiece. It is the large picture well known in Spain as " *Las Meniñas*,"[1] the " Maids of Honour." The scene is a long room in a quarter of the old palace, which was called the Prince's quarter, and the subject, Velasquez at work on a large picture of the royal family. To the extreme right of the composition is seen the back of the easel and the canvas on which he is engaged; and beyond it stands the painter, with his pencils and palette, pausing to converse, or to observe the effect of his performance. In the centre stands the little Infanta Maria Margarita, taking a cup of water from a salver which Doña Maria Agustina Sarmiento, maid of honour to the Queen, presents kneeling. To the left, Doña Isabel de Velasco another Meniña seems to be dropping a courtesy; and the dwarfs Maria

1 " On les apelle comme cela à cause qu'elles n'ont que des souliers bas et point de patins; et le Roy et la Reyne ont aussi des Meniñes qui sont comme les pages en France, et qui dans de palais, et dehors mesme, n'ont jamais ni manteau ni chapeau." Voyage en Espagne; Col. 1667. Relation de l'estat, &c. p. 23. The Diccionario de la Real Acad. Español. fol., Madrid 1734, interprets Meniña, " la señora que desde niña entraba à servir à la Reina en la clase de damas, hasta que llegaba el tiempo de ponerse chapines. Lat. Puella Reginæ assecla." Spanish girls, when they grew up, were said " ponerse en chapines," to assume the womanly heels, as Roman boys put on the manly toga.

Barbolo and Nicolas Pertusano,[1] stand in the foreground, the little man putting his foot on the quarters of a great tawny hound, which despises the aggression, and continues in a state of solemn repose. Some paces behind these figures, Doña Marcela de Ulloa, a lady of honour in nun-like weeds, and a "guardadamas,"[2] are seen in conversation: at the far end of the room, an open door gives a view of a staircase, up which Don Josef Nieto, Queen's Aposentador, is retiring; and near this door there hangs on the wall a mirror, which, reflecting the countenances of the King and Queen, shews that they form part of the principal group, although placed beyond the bounds of the picture. The room is hung with paintings, which Palomino assures us are works of Rubens; and it is lighted by three windows in the left wall and by the open door at the end, an arrangement of which an artist will at once comprehend the difficulties. The perfection of art which conceals art was never better attained than in this picture. Velasquez seems to have anticipated the discovery of Daguerre, and taking a real room and real chance-grouped people, to have fixed them, as it were, by magic, for all time on his canvass. The little fair-haired Infanta is a pleasing study of childhood; with the hanging lip and full cheek of the Austrian family, she has a fresh complexion, and lovely blue eyes, and gives a promise of

1 Pages 622--3.

2 An officer who rode beside the coach of the Queen's ladies, and conducted her audiences.

beauty, which, as Empress, she never fulfilled. Her young attendants, girls of thirteen or fourteen, contrast agreeably with the ill-favoured dwarf beside them: they are very pretty, especially Doña Isabel de Velasco, who died a reigning beauty;[1] and their hands are painted with peculiar delicacy. Their dresses are highly absurd, their figures being concealed by long stiff corsets and prodigious hoops; for these were the days when the mode was

> "Supporters, pooters, fardingales,
> Above the loynes to weare;"[2]

the "guardainfante"[3] was in full blow; the robes of a dowager might have curtained the tun of Heidelberg; and the powers of Velasquez were baffled by the perverse fancy of "Feeble, the woman's tailor." The gentle and majestic hound, stretching himself and winking drowsily, is admirably painted, and seems a descendant of the royal breed, immortalised by Titian in portraits of the Emperor Charles and his son. The painter wears at his girdle the omnipotent key of his office,[4] and on his breast the red cross of Santiago. It is said that Philip IV., who came every day with the Queen to see the picture, remarked, when it was finished, that one thing was yet wanting; and taking up a brush, painted the knightly insignia with his own royal fingers, thus confer-

Philip IV. dubs Velasquez knight of Santiago.

[1] In 1659. Voyage en Espagne, 4to., Paris 1660, p. 289.
[2] Warner; Albion's England, b. ix., c. 47.
[3] Chap. v., p. 267.
[4] Page 645.

ring the accolade with a weapon not recognised in chivalry. This pleasing tradition is not altogether overthrown by the fact that Velasquez was not invested with the order till three years afterwards; for the production of a pedigree and other formalities were necessary to the creation of a knight, obstacles which might be overlooked by the King, enraptured with his new picture, and yet stagger a College of Arms for several years. When Charles II. showed the "Meniñas" to Luca Giordano, that master, in the fulness of his delight and admiration, declared that it was the Theology of Painting; a far-fetched and not very intelligible expression,[1] which, however, hit the taste of the conceit-loving age, and is still often used as a name for the picture. The precious sketch of this celebrated work was, at the beginning of this century, in the possession of the poet and statesman Jovellanos.

Name given by L. Giordano to the picture.

Velasquez, of course, painted several portraits of Queen Mariana. The lips and cheeks of that princess have the true Austrian fulness; she bears a considerable resemblance to her husband-cousin, and her eyes, like his, are somewhat dull, although she was of a joyous disposition, and laughed without measure at the sallies of the court-fool. When told, at such times, by the King, that the act of cachinnation was below the dignity

Portraits of Queen Mariana, and children.

[1] Palomino's, tom. iii., p. 510, gloss upon it is, that as Theology is superior to all other sciences, so this picture is superior to all other pictures; an opinion which, there is little doubt, Luca Fa presto would have made haste to disclaim, had he known that it was laid at his door.

of a Queen of Spain, she would artlessly reply that she could not help it, and that the fellow must be removed if she might not laugh at him.[1] Velasquez has not ventured to paint her in these merry moments; and his pencil has even recorded her expression as somewhat sullen. She was also sadly addicted to the rouge-pot, which she did not manage with the artistic science of Isabella.[2] Her chief beauty was her rich fair hair, which she bedizened with red ribbons and feathers, and plaited and dressed, after the most fantastic modes of the day,[3] until her giddy young head rivalled her unwieldy hoop in its tumid extravagance. Of her absurdities in costume, one of her portraits by Velasquez, in the Royal gallery at Madrid,[4] affords sufficient evidence. Another[5] represents her kneeling at prayer in her oratory, the most dressy of devotees, robed, rouged, and curled, as if for a court ball, and serves as a companion piece to a similar praying portrait of the King.[6] Velasquez likewise painted this Queen on a small round plate of silver, about the size of a dollar-piece, shewing that he could use the pencil of a miniature-painter as dexterously as the coarse brush of Herrera. The Infanta Maria Margaret, the heroine of the "Meniñas,"[7] was one of

Costume.

Miniature.

Infa. Maria Margaret.

1 Voyage d'Espagne; Col. 1667, p. 35.

2 Page 610. One of her most violently rouged portraits is the bust by Velasquez, in the possession of Col. Hugh Baillie; p. 618, note 4.

3 Chap. i., p. 36. 4 Catalogo, No. 114. 5 Id., No. 450.

6 Catal., No. 449. 7 Page 649.

his most frequent sitters. Of his many portraits of her, the full-length in the Queen of Spain's gallery,[1] and the smiling sparkling head in the long gallery of the Louvre,[2] are amongst the most excellent. His last recorded works were full-length pictures of this Infanta and her short-lived brother Don Philip Prosper, executed for their grandfather the Emperor.[3] In that of the Infanta, he introduced an ebony clock, ornamented with figures of bronze; and in that of the baby-prince, a favourite little dog of his own.

Inf. D. Philip Prosper.

From 1656 to the end of his life, the occupations of Velasquez seldom allowed him to enjoy the tranquility of his studio. In that year he was employed to superintend the arrangement of a quantity of pictures in the Escorial. This collection consisted of forty-one pieces purchased from the Whitehall gallery, of some which he had himself brought from Italy, and of others presented to the King by the Count of Castrillo, an ex-Viceroy of Naples. Having placed them to the best advantage in the palace-convent, he drew up a catalogue of the whole, noting the position, painter, history, and merits of each picture, a paper which probably guided Fray Fran-

Velasquez at the Escorial.

1 Catal., No. 198.

2 Notice des Tableaux; No. 1277; where the Infanta is erroneously called Marguerite Thérèse. It is one of the most popular pictures in the gallery, and a bone of contention for the copyists. Viardot; Musées d'Allemagne, p. 233-4.

3 Probably the portraits now in the Imperial gallery at Vienna; Verzeichniss; Niederl. Sch. Zim. vii. Nos. 36 and 37, p. 179; although both are said to represent princesses.

cisco de las Santos in his description of the Escorial, and may perhaps still exist in the royal archives. In 1658 he began to design works for Colonna and Mitelli, and direct their execution; a commission in which he was assisted, or perhaps hindered, by the Duke of Terranova, intendant of royal works. The year following he was again at the Escorial, watching the consignment of Tacca's Crucifixion to its place over the altar of the Pantheon.[1] He also contemplated another trip to Italy, but the King could not be induced to part with him.[2]

Embassy of Marechal Grammont.

In the same year, 1659, the Marechal Duke of Grammont appeared at Madrid as Ambassador from France, to negotiate the marriage of Louis XIV. and the Infanta Maria Teresa; he and his suite, at their solemn entrance, galloping into the very vestibule of the palace, dressed as couriers, to signify the impatience of the royal lover.[3] On the 20th of October Velasquez was ordered to attend on this French magnate and his sons during a morning visit to the

Velasquez attends him in his visit to the Royal galleries.

1 Chap. viii., p. 521. 2 Palomino, tom. iii. p. 511.

3 Histoire du Traité de la Paix conclué sur la frontière d'Espagne et de France, entre les deux couronnes, en l'an 1659, 12mo., Cologne 1655, p. 54. This was the Marechal upon whom Louis XIV. played off the wicked jest of inveigling him into the admission that a certain madrigal was the worst he had ever read, and then acknowledging the authorship, "la plus cruelle petite chose que l'on puisse faire à un vieux courtisan." Lettres de Mad. de Sevigné, 10 tomes 8vo., Paris 1820, tom. i., p. 82. He was a great friend of Bourdaloue, and expressed his admiration of a particular passage in one of his sermons, by exclaiming, to the astonishment of the whole chapel royal, "Mordieu! il a raison." Id., tom ii., p. 386.

Alcazar, for the purpose of seeing the pictures and marbles. It is probable that he may likewise have been their guide to the galleries of the grandees, which they explored, and amongst which was that of the Count of Oñate, who had lately returned from Naples, laden with artistic purchases or plunder. The Marechal, at his departure, presented Velasquez with a gold watch.[1]

Installed as knight of Santiago.

He soon afterwards obtained leave to wear his well-earned cross of Santiago. By a rescript, dated the 12th of June, 1658, the King had already conferred on him the habit of the order; and Velasquez soon after laid his pedigree before the Marquess of Tabara, president of the order. A flaw in this document, or some other circumstances, made it necessary to apply to Pope Alexander VII. for a bull, which was not obtained till the 7th October, 1659. It is related that the King, growing impatient, sent for Tabara and the documents which he held, and said, "place it on "record that the evidence satisfies me." On the 28th of November the patent was made out, and on the 28th, being St. Prosper's day which was held as a festival in honour of the birth of the Prince of Asturias, Velasquez was installed as a knight of Santiago. The ceremony took place in the church of the Carbonera; when the new companion was introduced by the Marquess of Malpica, as sponsor, and was invested with the

[1] Palomino, tom iii., p. 581.

insignia by Don Gaspar Perez de Guzman, Count of Niebla, heir of Medina-Sidonia.

Peace of the Pyrenees.

The peace and projected alliance between the crowns of France and Spain doubled the official fatigues and shortened the life of Velasquez. A meeting of the two courts, to celebrate the nuptials of Louis XIV. and the Infanta Maria Teresa, was fixed to take place in the summer of 1660, on the Isle of Pheasants, in the river Bidassoa. This celebrated spot was reckoned neutral ground by the French, whilst the Spaniards claimed it for their own, alleging that a change in the stream's channel had cut it off from the realms of Pelayo. The river, eating it slowly away, has now left little ground for argument or for conference. Let the traveller, therefore, as he rolls along the bridge that unites France with Spain, glance down the stream at the reedy patch that yet remains of the most interesting river-islet in Europe. Here Louis XI., with a good store of pistoles in the pockets of his frieze coat, adjudicated on the affairs and bribed the courtiers of Henry IV. of Castile, who came glittering in cloth of gold.[1] Here, or at least in an adjacent barge, Francis I., leaving the land of bondage, embraced his sons, who were going thither as hostages for his observance of a treaty which he had already determined to break;[2] and

"Isla de los Faisanes."

1 Petitot; Memoires relatifs à l'Histoire de France, 52 tomes 8vo., Paris 1825-6, tom. xi., p. 248. Mariana; Historiæ, Lib. xxiii., cap. v., p. 1099. Hand-book for Spain, p. 943.

2 Robertson; History of Charles V., Works, 8 vols. 8vo., London 1827, vol. iv., p. 183.

here he proposed to meet Charles V. in personal duello. Here Isabella of Valois received the first homage of her Castilian lieges; and a few years later, wept her last farewell to her brothers and to France. Here Anne of Austria and Isabella of Bourbon crossed on the road to their foreign thrones;[1] and here, but a few months before, Jules de Mazarin and Luis de Haro had mingled their crocodile tears, and practised every pass of diplomatic fence, over the famous Treaty of the Pyrenees.[2] For the conferences of those statesmen, there had been erected a pavilion of timber, furnished with two doors, and two chairs of the most exact and scrupulous equality.

Velasquez sent to the Bidassoa.

But the meeting of their Catholic and Christian masters demanded greater preparation; and in March, 1660, Velasquez was sent forward to the frontier to superintend the construction of a suitable edifice. His orders were to take the Burgos road, and to leave Josef de Villareal, one of his deputies, in that city, whilst he himself hastened to the Bidassoa, to erect the pavilion, and to prepare the castle of Fuentarabia for the reception of royalty. These tasks accomplished, he was to await the King's arrival at San Sebastian. In that city he appears to have resided

1 Chap. viii., p. 531.

2 On meeting at their first conference, these two hoary intriguers rushed into each other's arms, "ce qu'ils firent avec tant de tendresse et d'affection, que leurs larmes marquoient le contentement et la joye de leurs cœurs." Histoire du Traitè, p. 43. The very lackeys, who in France, says the historian, are usually very insolent, were touched, and comported themselves with the utmost *modesty*!

during these busy days, and he was sometimes accompanied by the governor, Baron de Batevilla,[1] in his visits of inspection to his works.

Erects a pavilion on the isle.

The Pheasants' Isle was at this time about 500 feet long by 70 broad.[2] The Aposentador's new building, extending from west to east, consisted of a range of pavilions, one story high, and upwards of 300 feet in length. In the centre, rose the hall of conference, flanked by wings, each containing a suite of four chambers, in which equal measure of accommodation was meted with the nicest justice to France and to Spain. Along each front of the edifice ran an entrance portico, communicating, by means of a covered gallery, with a bridge of boats, whereby the

1 Palomino; tom. iii., p. 522. He is called by Castillo, Vvattevilla.

2 Leonardo del Castillo; Viage del Rey nuestro Señor D. Felipe IV. el Grande a la frontera de Francia; funciones reales del desposorio; vistas de los reyes; juramento de la paz; y sucessos de ida y buelta de la jornada; 4to., Madrid 1667, p. 22. A curious volume, containing tolerable portraits, by Pedro de Villafranca, of Charles II., Philip IV., Anne of Austria, Louis XIV., and the Infanta Maria Teresa, and a sketch of the banks of the Bidassoa. The earliest view that I have seen of the island is in Lord Elgin's picture of the exchange of Queens, chap. viii., p. 532. There it appears still larger, perhaps, than in Castillo's description. It is figured in three of the medals of Louis XIV., struck in commemoration of the Conference, the Interview of the two Kings, and the Marriage. Medailles sur les principaux Evenements du Règne de Louis le Grand, folio, Paris, 1702, fol. 53, 55, 56. In the Voyages faits en Espagne, en Portugal, et ailleurs, par M. M * * * *, 12mo., Amsterdam, 1699; there are 13 neat etchings, amongst which is a view (p. 22) of the Isle of the Conference, or the Peace—for it was called by both names—taken from the heights of Tolosette. There it still seems a respectable island; and the pavilion, which is standing, agrees tolerably with Castillo's account. But M. M.'s evidence must be received with caution; for his view of the Alhambra (p. 170), or, as he writes it, *Lambra*, has evidently been sketched, not from the reality at Granada, but from fancy at Amsterdam. There is a sketch of the Bidassoa and the island in Swinburne's Travels through Spain in 1775-6; 4to., London 1779, p. 427. When I saw the islet in 1845, it hardly exceeded the size of a large barge; and at the beginning of the century it is said to have been of twice its present extent.

monarchs were to make their approach, each from his own territory.[1] Within, the apartments were as gorgeous as gilding and rich arras could make them. Velasquez, it appears, superintended the decorations on the Spanish side only, as far as the centre of the hall of conference. The same style of adornment, however, prevailed throughout; the walls being covered with tissues of silk and gold, and with fine tapestries, representing histories sacred and profane, the building of the ark of Noah and the city of Romulus, or the adventures of Orpheus and St. Paul. The French decorators had a leaning to the lays and legends of Greece and Rome,[2] and the tapestries on their side of the great hall recorded the feats of Scipio and Hannibal, and the Metamorphoses of Ovid; while the hangings of the graver Spaniards revealed the mysteries of the Apocalypse.[3]

Duties of the Aposentador.

This upholstery work, better suited to the capacities of a carpenter, or of a lord-in-waiting, was not the most fatiguing part of the task imposed on Velasquez. As Aposentador, it was his business to find lodging for the King and court along the whole road from Madrid. Even with the assistance of Villareal[4] and of

1 The hall was 56 feet long by 28 wide, and 22 high. Of the private rooms, the largest was 40 feet long by 18 wide, and all were 18 feet high. The porticos were 102 feet long by 26 wide. The Spanish bridge consisted of nine boats; the French of fourteen, the channel on that side being broader. Castillo; Viage del Rey, pp. 223-5.

2 Their first gallery was hung, says Castillo p. 227, with "veinte y dos paños de las fabulas of *Sipques* y Cupido," a strange reading for Psyche. So in Butron's Discourses, fol. 120, we find L. da Vinci disguised as *Leonardo de Bins*. 3 Castillo; Viage, pp. 225-8. 4 Page 658.

Mazo Martinez, who also accompanied him,[1] this must have been an undertaking that required time and labour; for Philip IV. travelled with a train of oriental magnitude. On the 15th of April, having made his will and commended himself to Our Lady of Atocha,[2] that monarch set out from the capital, accompanied by the Infanta, and followed by three thousand five hundred mules, eighty-two horses, seventy coaches, and seventy baggage waggons. The baggage of the royal bride alone would have served for a small army. Her dresses were packed in twelve large trunks, covered with crimson velvet, and mounted with silver; twenty morocco trunks contained her linen; and fifty mules were laden with her toilette-plate and perfumes. Beside these personal equipments she carried a vast provision of presents, amongst which were two chests filled with purses, amber-gloves, and whisker-cases for Monsieur, her future brother-in-law. The grandees of the household vied with each other in the size and splendour of their retinues. The cavalcade extended six leagues in length, and the trumpets of the van were sounding at the gate of Alcalá de Henares, the first day's halting place, ere the last files had issued from the gate of Madrid.[3] The whole journey, through Burgos and Vittoria, was a triumph and a revel. At Guadalaxara, the royal

Royal progress.

Baggage of the Infanta.

Rejoicings on the road.

1 Castillo; Viage, p. 56. 2 Chap. iv., p. 374.

3 B. V. de Soto. Supplement to Mariana, pp. 89, 90.

travellers lodged in the noble palace of the Mendozas; at Lerma, in that of the Sandovals; at Bribiesca, in that of the Velascos. Grandees and municipal bodies lavished vast sums on bull-feasts and fire-works for their entertainment; prelates did the honours of their noble Cathedrals; abbots came forth with their most holy reliques; bonfires blazed on the savage crags of Pancorvo; the burghers of Mondragon turned out under arms which their forefathers had borne against Pedro the Cruel; peasants of Guipuzcoa danced their strange sword-dances with loyal vigour before their King; and the Roncesvalles, hugest of galleons, floated for his inspection, and stunned his ears with salutes in the waters of Passages.[1] After three weeks of repose at St. Sebastian, the court repaired on the 2nd of June to Fuentarabia; the King of France and the Queen-Mother having already arrived at their frontier town of St. Jean de Luz.

Ceremonials at Fuentarabia.

The next day the Infanta solemnly abjured those rights to the Spanish crown, which were so successfully asserted by her grandson; and on the 3rd she was married to Haro, as proxy of the French King, by the Bishop of Pamplona, in the old church of Our Lady. On the 5th of June, the pavilion of Velasquez was inaugurated by the private interview between the Queen-Mother of France, and her brother and niece, the King of Spain and the Infanta. On this occa-

Conferences on the Isle of Pheasants.

[1] Castillo; Viage, pp. 105, 120, 123.

sion Louis insisted, to the great admiration of the Spaniards, on looking on unseen, and thus first beheld his bride.[1] The day following took place the formal conference of all the royal personages, when the two Kings signed and swore to the treaty, and afterwards held a joint court, where Mazarine presented the French nobles to Philip, and Haro introduced the Castilians to Louis. The parting gifts sent by the latter to his father-in-law, a diamond badge of the golden fleece, a watch encrusted with brilliants, and other kingly toys, were conveyed to him by the hands of Velasquez.[2] On the 7th of June the royal personages again met to take leave, and Philip bade farewell for ever to his sister and his child.

The Courts of Spain and France.

During the week which the courts of Spain and France passed on the frontier of the kingdoms, the banks of the Bidassoa furnished scenes worthy of the pencil of Titian and the pen of Scott, and its island pavilion historical groups such as romance has rarely assembled. There was Philip IV., forty years a King, with his proud and regal port, which neither infirmity, nor grief, nor misfortune had been able to subdue;—and Louis XIV. in the dawn of his fame and the flower of his beauty. There were two Queens, both daughters of Austria, in whom also grey experience was contrasted with the innocence of youth, and whose lives exemplify the vicissitudes of high place; Anne, by turns a

1 Castillo; Viage, p. 235. 2 Palomino, tom. iii., p. 522.

neglected consort, an imperious Regent, and a forgotten exile; and Maria Teresa, the most amiable of Austrian princesses, who, though eclipsed in her own court, and in her husband's affections, aspired in an age of universal gallantry to no higher praise than the name of a loving mother and a true and gentle wife.[1] The Italian Cardinal was there, upon whom the mantle of Richelieu had fallen, with his broken form but keen eye, that read in the new alliance the future glory of France and Mazarine; the cool, wily Haro, in his new honours as Prince of the Peace,[2] a title which so well became the ablest minister and worst captain of Castile; Turenne, fresh from his great victory at the Dunes;[3] the old Marechal de Villeroy, and the young Duke of Crequi; Medina de las Torres, the model and mirror of grandees; young Guiche, with his romantic air, the future hero of a hundred amours and of the passage of the Rhine;[4] Monterey and Heliche;[5] and a noble throng of des Noailles and d'Harcourts, Guzmans, and Toledos. There too was the Aposentador

1 "La bonté," sneers Voltaire, "faisait son seule mérite—" Siècle de Louis XIV., chap. xxv.

2 Dunlop's Memoirs of Spain, vol. i., p. 597.

3 It was his first appearance at court since that battle. Philip IV. desired that the great Vicomte should be pointed out to him; and having looked at him for some time attentively, turned to the Queen-Mother and said, "There is a man that has caused me many a sleepless night."—Reboulet; Histoire du règne de Louis XIV.; 4to., Avignon 1744; tom. i., p. 530.

4 Mad. de Sevigné, tom. ii., p. 215, calls him "un héros de roman, qui ne ressemble point au reste des hommes." 5 Chap. viii. pp. 534-537.

and painter of the King of Spain, Diego Velasquez. Although no longer young, he was distinguished, even in that proud assemblage, by his fine person and tasteful attire. Over a dress richly laced with silver, he wore the usual Castilian ruff, and a short cloak embroidered with the red cross of Santiago; the badge of the order sparkling with brilliants, was suspended from his neck by a gold chain; and the scabbard and hilt of his sword were of silver, exquisitely chased, and of Italian workmanship. *Velasquez.*

The rejoicings which celebrated the royal marriage, were worthy of the two most sumptuous courts in Europe, now vieing with each other in pomp and magnificence. *Pomps and Rejoicings.*

> "To tell the glory of the feast each day,
> The goodly service, the deviceful sights,
> The bridegroom's state, the bride's most rich array,
> The royal banquets and the rare delights—
> Were work fit for an herald.[1]"

The mornings were dedicated to the exchange of visits and compliments; the evenings to brilliant revelry. The hills re-echoed the roar of cannon from Fuentarabia and St. Jean de Luz; gay cavalcades swept along the green meadows beneath the poplar-crowned brow of Irun; and gilded barges and bands of music floated all day on the bosom of the Bidassoa. The Spaniards marvelled at the vivid attire of the French gallants, and at the short tails of their horses.[2] The Frenchmen, on their side, shrugged their shoulders

[1] Faery Queen, B. v. Canto iii., St. 3. [2] Castillo; Viage, p. 284.

at the sad-coloured suits of the Spaniards; and envied the profusion and splendour of their jewels.[1] But if the grandees were outdone by the seigneurs in brilliancy of costume, the lackeys of Madrid out-blazed their brethren of Paris: on each of the three great days they appeared in fresh liveries; and the servants of Medina de las Torres wore the value of 40,000 ducats on their backs.[2]

Philip IV.'s homeward progress.

At daybreak on the 8th of June the King sent the Count of Puñorostro for the last tidings of the young Queen of France. On the same morning he and his train set forth from the castle of Fuentarabia.[3] In this journey he was attended by Velasquez, who sent forward his deputy Villareal to prepare quarters on the road. On the 15th of June they reached Burgos, where they attended a solemn service in the superb Cathedral, and witnessed a grand procession of the clergy.[4] From thence they struck into a new road, and meeting by the way with the usual honours and acclamations, entered the city of Valladolid on the 18th, and reposed there for four days, in the spacious palace of the crown, the birth-place of Philip IV. Here the King visited his pleasant gardens on the banks of the Pisuerga; was entertained with fireworks on the water; saw the nobles of the city display their prowess at the cane-play and in the slaughter of bulls, and their wit and magnificence

Burgos.

Valladolid.

[1] Id., p. 266.
[2] Sup. to Mariana.
[3] Castillo; Viage, p. 272.
[4] Id., p. 276.

at a masquerade; paid his adorations at the shrine of Our Lady of San Llorente; attended a comedy; and looked down from a balcony of the palace on a "Mogiganga"—a game in which the performers came disguised as Gogs and Magogs,[1] wild beasts, and fabulous monsters. He likewise went on foot to hear mass in the conventual church of St. Paul, his place of baptism, a splendid temple, rich with memorials of the artists of Valladolid.[2] Here, doubtless, Velasquez did not fail to examine the fine works, with which the city then teemed, of Becerra, Juni, and Hernandez.[3] On the 26th of June his Majesty embraced the Queen and the young Infanta, at the Casa del Campo, and gave thanks for his safe return to his capital at the shrine of Our Lady of Atocha.[4]

Arrival at Madrid.

The restoration of Velasquez to his family and friends was to them a matter of no less surprise than joy. A report of his death had preceded him to Madrid, and he found them bewailing his untimely end. He returned in tolerable health, although much fatigued with his journey; but the tongue of rumour had spoken in the spirit of prophecy: his worldly work was done; and fate forbade the pageants of the Pheasants' Isle to be recorded by his inimitable pencil. He continued, however, to go about his daily business,

Rumours of the death of Velasquez.

1 Hand-book, p. 240.

2 "El Domingo 20," says Castillo, "favoreciò con particularidad el Rey nuestro señor, el suelo de quel lugar, porque passò à pie à oir Missa al real convento de San Pablo," &c., p. 288.

3 Chaps. v., pp. 247, 296, vii., p. 444. 4 Castillo; Viage, p. 295.

and to perform his official functions at the palace; and it was probably at this time that he drew the notice of the King to the clever models in clay, sent from Valencia for his inspection, by the sculptor Morelli.[1]

Illness. On the 31st of July, on the feast of St. Ignatius Loyola, having been in attendance from early morning on his Majesty, he felt feverish and unwell; and retiring to his apartments in the palace, laid himself on the bed from whence he was to rise no more. The symptoms of his malady, spasmodic affections in the stomach and the region of the heart, accompanied by raging thirst, so alarmed his physician, Vicencio Moles, that he called in the court doctors, Alva and Chavarri. Those learned persons discovered the name of the disease, which they called a syncopal tertian fever; but they were less successful in devising a remedy.[2] No improvement appearing in the state of their patient, the King sent to his bedside, as spiritual adviser, Don Alfonso Perez de Guzman, Patriarch of the Indies, who but a few weeks before, had shared with the dying artist in the pomps of the Isle of Pheasants. Velasquez *Will.* now saw that his end was come. He signed his will, and appointed as his sole executors, his wife Doña Juana Pacheco, and his friend Don Gaspar de Fuensalida, keeper of the Royal records, and having received the last sacraments of the

[1] Chap. viii., p. 572.

[2] "Terciana sincopal minuta sutil," says Palomino, tom. iii., p. 523.

Church, he breathed his last, at two o'clock in the afternoon, on Friday, 6th[1] of August, 1660, in the 61st year of his age. *Death.*

The corpse, habited in the full dress of a knight of Santiago, lay for two days in state, in a chamber illuminated with tapers, and furnished with a crucifix and altar. On Sunday the 8th, it was put into a coffin covered with black velvet, and garnished with gilt ornaments, the knightly cross, and the keys of chamberlain and Aposentador-mayor; and at night carried with great pomp to the parish church of San Juan. There it was placed in the principal chapel, in a temporary monument lit by twelve silver candelabra blazing with waxen tapers; and the burial service was sung by the royal choristers, in the presence of a great concourse of knights and nobles. The coffin was finally lowered into the vault beneath the family chapel of the Fuensalidas. If a monument were ever erected to Velasquez it was destroyed by the French, who in 1811 pulled down the church of San Juan,[2] a paltry edifice,[3] but deserving of respect for the sake of the ashes in its keeping. A bas-relief, in which he is represented as receiving his Order from the hands of Philip IV., has lately been inserted in the pedestal of that monarch's equestrian statue in front of the palace.[4] *Funeral honours.* *Interment in the Church of San Juan.*

[1] Palomino; tom. iii., p. 523. Cean Bermudez says the 7th; but without correcting Palomino, who is probably right.

[2] Hand-book, p. 796. [3] Ponz, tom. v., p. 159. [4] Chap. viii., p. 520.

This is the sole public tribute which Madrid has yet paid to its peculiar artist, the prince of Spanish painters. His epitaph, written with much good feeling and indifferent Latinity by his disciple Juan de Alfaro, has been preserved by Palomino.

Epitaph.

POSTERITATI SACRATVM.

DIDACVS VELASQVIVS DE SILVA HISPALENSIS, PICTOR EXIMIVS, NATVS ANNO MD.LXXXXIV.[1] PICTVRÆ NOBILISSIMÆ ARTE SESE DEDICAVIT (PRECEPTORE ACCVRATISSIMO FRANCISCO PACIECO QVI DE PICTVRA PERELEGANTER SCRIPSIT) JACET HIC: PROH DOLOR! D. D. PHILIPPI IV. HISPANIARVM REGIS AVGVSTISSIMI A CVBICVLO PICTOR PRIMVS, A CAMARA EXCELSA ADJVTOR VIGILANTISSIMVS, IN REGIO PALATIO ET EXTRA AD HOSPITIVM CVBICVLARIVS MAXIMVS, A QVO STVDIORVM ERGO MISSVS, VT ROMÆ ET ALIARVM ITALIÆ VRBIVM PICTVRÆ TABVLAS ADMIRANDAS, VEL QVID ALIVD HVJVS SVPPELECTILIS, VELVTI STATVAS MARMOREAS, L. ÆREAS CONQVIRERET, PERSECTARET AC SECVM ADDVCERET, NVMMIS LARGITER SIBI TRADITIS: SIC CVM IPSE PRO TVNC ETIAM INNOCENTII X PONT. MAX. FACIEM COLORIBVS MIRE EXPRÆSSARIT, AVREA CATENA PRETII SVPRA ORDINARII EVM REMVNERATVS EST, NVMISMATE, GEMMIS CÆLATO CVM IPSIVS PONTIFICIS EFFIGIE INSCVLPTA EX IPSA EX ANNVLO APPENSO: TANDEM D. JACOBI STEMMATE FVIT CONDECORATVS, ET POST REDDITVM EX FONTE RAPIDO GALLIÆ CONFINI VRBE MATRITVM VERSVS CVM REGE SVO POTENTISSIMO E NVPTIIS SERENISSIMÆ D. MARIÆ THERESIÆ BIBIANÆ DE AVSTRIA ET BORBON, E CONNVBIO SCILICET CVM REGE GALLIARVM CHRISTIANISSIMO D. D. LVDOVICO XIV. LABORE ITINERIS FEBRI PRÆHENSVS, OBIIT MANTVÆ CARPENTANÆ, POSTRIDIE NONAS AVGVSTI ÆTATIS LXVI. ANNO

[1] It was probably this epitaph that misled Palomino as to the year of Velasquez's birth. I have placed it 5 years later; following Cean Bermudez, who sought and found the registry of his baptism; see p. 576.

M.DC.LX. SEPVLTVSQVE EST HONORIFICE IN D. JOANNIS PARROCHIALI ECCLESIA NOCTE, SEPTIMO IDVS MENSIS, SVMPTV MAXIMO IMMODICISQVE EXPENSIS, SED NON IMMODICIS TANTO VIRO; HEROVM CONCOMITATV, IN HOC DOMINI GASPARIS FVENSALIDA GRAFIERII REGII AMICISSIMI SVBTERRANEO SARCOPHAGO; SVOQVE MAGISTRO PRÆCLAROQVE VIRO SÆCVLIS OMNIBVS VENERANDO, PICTVRA COLLACRIMANTE, HOC BREVE EPICEDIVM JOANNES DE ALFARO CORDVBENSIS MŒSTVS POSVIT ET HENRICVS FRATER MEDICVS.

Death of the wife of Velasquez.

Juan Pacheco died on the 14th of August, eight days after her husband, and was buried in the same grave. They left a daughter married to the painter Mazo Martinez. From the family picture at Vienna,[1] it appears that they had, at one time, four sons and two daughters; one of the latter, probably Mazo's wife, being considerably older than the rest; and there is besides, a child in leading-strings, possibly the painter's grandchild. It seems probable that the boys died young, as no mention of their names is to be found in the story of Spanish art. Had they lived, it is natural to suppose that one or more would have adopted the profession of their sire and grandsire, and that the King, who was so munificent towards the father, would not have withheld his bounty from the children. This Vienna picture affords us a glimpse at the domestic life of the painter. In the foreground of a large room sits his wife, dressed in a dark tunic over a red petticoat, with a boy and girl at her knees, and the rest of her children grouped around; behind, in deep shadow, are two men, one of whom is the lover or husband

His family.

Family picture.

[1] Page 585.

of the eldest daughter, the painter Mazo, as appears by the canting heraldic device of the arm and hammer,[1] on the curtain over his head; beyond, there is a table with a marble bust, and a landscape and a portrait of Philip IV. hung on the wall; and behind, in a deep alcove, are the nurse and child, and Velasquez himself standing before his easel, finishing a full-length picture of the Queen. This is one of the most important works of the master out of the Peninsula; the faces of the family sparkle, on the sober background, like gems; as a piece of easy actual life, the composition has never been surpassed, and perhaps it excels even the Meniñas, inasmuch as the hoops and dwarfs of the palace have not intruded upon the domestic privacy of the painter's home in the northern gallery.[2]

Character of Velasquez.

The records of the life of Velasquez are more ample than those of any other artist of Spain. The facts which illustrate his character as a man are worthy of the works which display his genius as an artist. The brief notices of Pacheco indicate the affectionate regard in which he was held by his nearest kindred. He was no less esteemed in the wider circle of the court; his death caused as much sorrow as a court is capable of feeling; and he was kindly remembered by the master whom he had so ably served. Certain charges, of what

[1] The arm is dexter, *coupé* at the shoulder, embowed and habited. *Mazo* means hammer. So the Mazas of Arragon carry on their shield a golden *mace*; the Tremaynes of Cornwall, *three* arms joined at the shoulders, and with the *hands* clenched; the French Martells, a *hammer*; the Arundels, six *hirondelles*; and the Ellises, three *eels*. [2] Page 615.

nature we are not informed, brought against him after his death, made it necessary for his executor Fuensalida to refute them at a private audience granted to him by the King for that purpose. After listening to the defence of his friend, Philip immediately made answer: "I can believe all "you can say of the excellent disposition of "Diego Velasquez."[1] Having lived for half his life in courts, he was yet capable both of gratitude and generosity, and in the misfortunes, he could remember the early kindness, of Olivarez. The friend of the exile of Loeches, it is just to believe that he was also the friend of the all-powerful favourite at Buenretiro, not the parasite minion—

> "To watch him, as his watch observed the clock,
> And true as turquoise in the dear lord's ring,
> Look well or ill with him."[2]

No mean jealousy ever influenced his conduct to his brother artists; he could afford not only to acknowledge the merits, but to forgive the malice of his rivals.[3] His character was of that rare and happy kind, in which high intellectual power is combined with indomitable strength of will, and a winning sweetness of temper, and which seldom fails to raise the possessor above his fellow men, making his life a

> "laurelled victory, and smooth success
> Be strewed before his feet."[4]

[1] Palomino, tom. iii., p. 525.

[2] Ben Jonson; Sejanus, act i., sc. 1; Works, vol. iii., p. 15. See also supra, p. 631.

[3] Page 579. [4] Antony and Cleopatra; act i., sc. iii.

He was the friend of Rubens, the most generous, and of Ribera, the most jealous, of the brethren of his craft; and he was the friend and protector of Cano and Murillo, who, next to himself, were the greatest painters of Spain. His example and influence doubtless tended very greatly to the preservation of that harmony which prevailed amongst the artists of Madrid in this reign, and which presents so pleasing a contrast to the savage discord in the schools of Rome and Naples, where men contended with their rivals, not merely with the pencil, but with the cudgel, the dagger, and the drug. The favourite of Philip IV., in fact his minister for artistic affairs, he filled this position with a purity and a disinterestedness very uncommon in the councils of state; he was the wise and munificent distributor, and not, as too many men would have been, the greedy monopolist, of royal bounties; and to befriend an artist less fortunate than himself, was one of the last acts of his amiable and glorious life.[1]

Portraits of Velasquez.

Of the portraits of Velasquez, the most youthful and beautiful is that in the picture of the Surrender of Breda;[2] the most authentic that in the picture of the Maids of Honour,[3] painted when he was in his 57th year, and somewhat grey and worn. If the cavalier behind Spinola's horse be really a likeness of himself, then the powerfully-painted head of a young man in the Louvre,[4] which passes for such, has been mis-

1 Page 668. 2 Page 634. 3 Page 649. 4 Gal. Esp., No. 300.

named. The Royal gallery of Madrid, where the biographer naturally looks for an authentic portrait, possesses no separate picture of the most important of its Spanish contributors. Florence has two portraits of Velasquez,[1] and Munich one;[2] and there is one in the collection of the Earl of Ellesmere, of which there is an indifferent copy in the Louvre.[3] That which illustrates the present sketch of his life, is copied from the Spanish engraving of Blas Ametller.[4]

Notice of some of the works of Velasquez. "Las Hilanderas."

There remains but to mention a few of his works which have not yet been noticed. Of these, the picture known as the Spinners, in the Queen of Spain's gallery,[5] is the most celebrated. The scene is a large weaving room, in which an old woman and young one sit, the first at her spinning wheel, and the second winding yarn, with three girls beside them, one of whom plays with a cat. In the back ground, standing within an alcove filled with light from an unseen window, are two other women displaying a large piece of tapestry to a lady-customer, whose graceful figure recals that which has given its name to Terburg's picture of the Satin-gown.[6] Of this composition the painter Mengs observed, that "it seemed as if

[1] In the Sala dei Pittori of the Royal Imperial gallery.
[2] Verzeichniss, No. 369.
[3] Gal. Esp., 302.
[4] In the "Españoles Ilustres."
[5] Catalogo, No. 335.
[6] In the Museum of Pictures at Amsterdam; Description des Tableaux, 8vo., Amst. 1843, No. 314, p. 53.

"the hand had had no part in it, and it had "been the work of pure thought."

St. Anthony and St. Paul.

St. Anthony the Abbot, and St. Paul the Hermit, in the same gallery,[1] is a picture remarkable as one of the few religious works of Velasquez, and as one which was especially admired by Sir David Wilkie.[2] In the per-

Their legend.

secution of the Emperor Decius, says the legend,[3] Paul, a young and pious Egyptian, fled to the Thebaid, and finding there a convenient cavern, palm-tree, and fountain, became the first solitary of that celebrated waste. For about twenty years he fed on dates, but after that time half a loaf of bread was brought to him, like another Elijah, every day, by a friendly raven. Meanwhile, one of his countrymen named Anthony, likewise conceived the idea of retiring from the world to the wilderness, and his example was so efficacious, that the vallies of the Thebaid became studded with convents, and the rocks alive with burrowing hermits. When about ninety years old this Anthony, indulging in reflections of undue self-complacency, it was revealed to him in a dream, that far away in the desert, there dwelt another recluse much older and holier than himself. He immediately took his staff in his hand, and after a two days' march, and by the good offices of a centaur, and other placable monsters, he found the cavern

[1] Catalogo, No. 87. [2] Life, vol. ii., p. 486.
[3] Villegas; Flos Sanctorum, pp. 107, 114.

where this Phœnix of secluded sanctity had lodged for nearly an hundred years. The hermit-patriarchs knew each other by holy intuition, and while they prayed and conversed together, the bread-bearing raven, which had brought half a loaf every day for sixty years, descended, on this extraordinary occasion, with a whole loaf in his beak. Feeling his end approaching, Paul besought his guest to bring him a certain mantle that once belonged to St. Athanasius, from a distant convent; and when Anthony returned from this mission, he found the good man dead upon his knees. Having said the customary prayers over the body, he committed it to the earth, with the aid of two lions, who dug the grave with their claws, and roared a requiem over the departed. In the foreground of Velasquez's picture, the two venerable saints are seated at the door of the cavern; Paul in white, Anthony in brown drapery,[1] and both with up-turned eyes, as if engaged in prayer. The palm-tree peeps above the rocks behind, and overhead hovers the paniferous raven. As in old pictures, past and future events are shewn on the same canvass. Far off in a winding valley, Anthony is seen asking the way, first of a centaur, and next of a monster horned and hoofed like the Evil-one himself; within the cavern he stands knocking

Picture.

[1] The T-shaped cross is wanting, which ought to appear on his left shoulder. Interian de Ayala; Pictor Christianus Eruditus; p. 217, a work noticed in chap. i., p. 20.

at the gate;[1] and in another part of the background, he and the grave-digging lions commit Paul to the dust. The picture is painted with great power; and a lively effect is produced by a few sober colours; its parent-sketch is in the Louvre.[2]

Coronation of the Virgin.

The Coronation of the Virgin, likewise an ornament of the Royal gallery of Spain,[3] was painted as an altar-piece for the oratory of Queen Isabella. The figures are about two-thirds less than life-size. Seated on a cloudy throne, the Blessed Mary, with downcast eyes, receives a crown of flowers, which is placed on her head by Our Lord and the Eternal Father. In the lovely face of this Virgin,[4] and in the cherubs which sport around her feet, Velasquez appears to have imitated Correggio; and the blue and pink draperies are brighter in hue than his usual colouring.

St. Francis Borgia entering the Jesuits' college.

The picture of St. Francis Borgia, in the gallery of the Duke of Sutherland,[5] is one of the finest historical subjects ever treated by the pencil of Velasquez. The austere holiness of this Duke of Gandia is no less extraordinary, although perhaps

1 Fr. Jacobus Januensis; Legenda Sanctorum, fol. 1483, No. xv., says, he was at last conducted thither by a wolf; which, however, is not mentioned by Villegas.

2 Gal. Esp. No. 286.

3 Catalogo; No. 62.

4 Here I am once more at issue with the Hand-book, where (p. 753) this Mary is called "a somewhat sulky female," an opinion which I neither concur in, nor think it fair to my readers to suppress.

5 At Stafford House, London.

less famous, than the vices of his progenitors. Head of a great and ancient house, cousin and favourite of Charles V., the mirror of knighthood, the darling of women, he renounced, in the prime of life, a position far more enviable than the throne from which his imperial kinsman descended in his sickly age; and, assuming the then humble robe of the Jesuit, he lived for twenty years with no other cares than to preach the gospel, mortify his body, and to avoid the purple of Rome, with which Popes and Princes continually threatened to invest him.[1] The sight of the Empress Isabella in her shroud, and the death of his own beautiful wife, working on a mind naturally devout, drove him, it is said, from camps and courts to the cloister and the Calendar. Velasquez presents him to our view on the boundary line of those two worlds, having dismounted from his horse, for the last time, at the door of the Jesuits' college at Rome. Attended by two noble youths, he bows low to Ignatius Loyola, who comes, with three fathers of the order, to meet him on the threshold. The

[1] Dr. Joseph Rios, in a sermon in honour of the saint, informs us that "la mayor cruz de nuestro duque fueron los capelos que le amenazaron casi toda su vida." El Arbol grande de Gandia, S. Francisco Borja, oracion en la colegial y en fiesta de dicha ciudad, 4to., Valencia 1748, p. 18. For curious details of the life and austerities of Borgia, see Ribadeneira; Fleurs des Vies des Saints, tom. ii., p. 676. There is also a good account of him in the eloquent article on Loyola and his associates, in the Edin. Review, vol. lxxv., p. 297, 1842. But when the writer reprints his essay, let him correct the assertion (p. 348) that this saintly courtier of Charles and Isabella "touched his lute with unrivalled skill in the halls of the Escurial," for which the granite was as yet unquarried.

heads of the Duke and his companions are finely painted, and that of Ignatius, conspicuous by his high bald brow, is full of the intellectual power and sombre enthusiasm that belonged to that good soldier of the ancient faith. One of his attendants, however, is far too sleek and plump for an early Jesuit. There is a singular absence of colour in the picture; the dress of the Duke, from his hat downwards, being white, and the robes of the churchmen brown, with nothing to relieve the grey walls, of the convent and its retiring inner court, which rise behind the figures. Although a work of great interest, it cannot be ranked as equal to the other large compositions of Velasquez. It is mentioned neither by Palomino nor Cean Bermudez, but it formed part of the plunder of Soult. Perhaps it was painted by order of Cardinal Archbishop Borja for the halls of Gandia;[1] possibly by desire of Pacheco, for his friends the Jesuits at Seville.[2]

"El Orlando muerto."

Velasquez has left a great number of striking pictures, each containing a single figure. The Count de Portalis, in his collection at Paris, has an excellent specimen of one of these studies, called the Dead Orlando—an armed warrior lying beneath some dark rocks, with one hand upon

1 Page 636.

2 Those fortunate collectors who can afford to deal with the Duke of Dalmatia, should in all cases bargain for pedigrees with their pictures. The property acquired would thus be enhanced in value, and the seller could surely have no objection "to whisper where he stole" goods which all Europe knows were acquired by rapine.

his breast, the other resting on his sword-belt, and "looking proudly to heaven from the death-bed of fame." The Place-hunter, *el Pretendiente*, in the Royal gallery of Spain,[1] is full of quiet humour. He is dressed in sober black, and is in the act of presenting a petition with a profound bow, and the air of a man inured to denials. By this idly-busy race of suitors, who find it easier to beg than to dig, the Spanish court has always been peculiarly infested: their poverty and their pride, their infinite verbose memorials, their dinners with Duke Humphrey, and their difficulties about clean linen, are jests of old standing; and Velasquez must have enjoyed ample opportunities of studying all varieties of the breed in royal and ministerial antechambers.[2] In the same gallery the portraits of a sculptor, supposed to be Alonso Cano,[3] and of a grey-haired cavalier in rich armour,[4] are works of rare excellence; and the old lady, with a prayer-book in her hand,[5] is painted with much of the peculiar brilliancy of Rembrandt. The Royal palace at the Hague boasts two excellent portraits; a bust of a lady in

"El Pretendiente."

Various works.

[1] Catalogo, No. 207.

[2] Soon after he came to Madrid, a book was written on place-hunting by Don Francisco Galàz y Varahona; Paradoxas en que (principalmente) persuade à un pretendiente à la quietud del animo, dirigido al Conde de Olivarez, &c., 4to., Madrid 1625, with a title-page by Schorquens. The pretendientes, however, were not to be persuaded, nor put off with paradoxes instead of pudding; for they mustered as strong as ever in the days of Charles IV. (see Doblado's Letters, p. 375-6); and the breed is doubtless not yet extinct.

[3] Catalogo, No. 81. [4] Id., No. 289. [5] Id., No. 209.

a black dress and ruff, with considerable beauty as usual spoiled by rouge; and a full-length picture of a charming little bright-haired girl, an Infanta, or at the least a Meniña, richly dressed in green satin, and holding in her hand a fan of ostrich feathers.

Landscapes.

The landscapes, alone of Velasquez, are sufficient to give him a high rank amongst painters. "Titian," says Sir David Wilkie, "seems his "model, but he has also the breadth and pic- "turesque effect for which Claude and Salvator "Rosa are remarkable." His pictures are "too "abstract for much detail or imitation, but they "have the very same sun we see, and the air "we breathe, the very soul and spirit of nature."[1] His studies of the scenery at Aranjuez are amongst the most agreeable views of groves and gardens ever committed to canvass. Lord Clarendon[2] possesses a small picture by him of the old Alameda, or public walk of Seville, with its twin Hercules[3] columns and alleys of trees, and many carefully painted figures, sparkling with life and animation. There is a larger but inferior repetition of this subject in the Louvre.[4] The same noble-

1 Life of Wilkie, vol. ii. pp. 519, 524.

2 At No. 1, Grosvenor Crescent, London.

3 Found near the Hospital of Santa Marta, and supposed to belong to an ancient temple of Hercules, and erected on their present site in 1574, when the Alameda was planted. Ortiz de Zuñiga; Annales de Sevilla, p. 543. They are still called "Los Hercules." Noticia de los Monumentos de Sevilla, small 8vo., Sev., 1842, p. 44.

4 Gal. Esp., No. 290.

man has a woodland prospect by the same hand, taken in the Pardo, where Philip IV., in a shooting dress and white hat, brings his gun to his shoulder with his accustomed gravity and deliberation. Sometimes Velasquez strays into the savage scenery of Salvator Rosa, delighting in beetling crags—

> "Or woods with knots and knares deform'd and old,
> Headless the most and hideous to behold."[1]

Of this style the Louvre boasts a fine specimen, a large composition of broken ground and shattered trees in the chace of the Escorial, with distant view of the palace-convent, seen by the light of the setting sun.[2] He has also left some spirited sketches of Venice;[3] and of architectural scenes, apparently recollections of Rome, and moonlight musings amongst the cypresses and pines of the Colonna and Medici gardens. The first sketches of his works, says Cean Bermudez, were chiefly executed in water colours or with a coarse pen. They are now rare and of a high value. The Standish collection in the Louvre has four specimens, and three are in the print-room of the British Museum.

Sketches.

No artist of the seventeenth century equalled Velasquez in variety of power. He tried all subjects, and he succeeded in all. Rubens, indeed, treated as many themes, and on each perhaps produced a greater number of pictures. But he

Velasquez compared with Rubens.

[1] Dryden; Palamon and Arcite; Book ii. [2] Gal. Esp., No. 289.
[3] Cook's Sketches, vol. ii., p. 195.

approached all kinds of composition in the same spirit, a spirit of the earth, earthly, of Flanders, Flemish. Whether it be a sacred story of Bethlehem, a fable of Old Greece, a passage in the life of Henry IV., we have the same faces and forms brought upon the stage. Even in portraiture, individuality of character is wanting; his men are generally burgomasters; his women are all, like Juno, "ox-eyed," which he conceived to be essential to beauty. The Virgins of his altar-pieces are the sisters of the nymphs of his allegories; his apostles and centurions are equally prone to leer like satyrs; and in his Silenus, St. Peter may be detected, like Sir Roger de Coverley in the Saracen's head over the village inn.[1] Grand in design and vigorous in conception, his large compositions are majestic and imposing. Like Antæus, he walks the earth a giant; but his strength forsakes him when he rises to the delineation of intellectual dignity and celestial purity and grace.

His various range of powers.

Velasquez, it must be owned, rarely attempted the loftiest flights. Of his few religious subjects, some are purposely treated as scenes of every-day life; as for example, Joseph's Coat,[2] and the Adoration of the Shepherds.[3] Once indeed he has signally failed in reaching the height to which he aspired, in the unfortunate Apollo, of the Forge of Vulcan.[4] But the Crucifixion of the nunnery of San Placido[5] shows how

1 Spectator, No. 122. 2 P. 612. 3 P. 582. 4 P. 610. 5 P. 619.

capable he was of dealing with a great and solemn subject, and what his works would have been, had it been his vocation to paint the saints of the Calendar instead of the sinners of the court. Of the religious pictures of his early days, when he lived amongst the churchmen of Seville, several are destroyed or forgotten; such as the Virgin of the Conception, and St. John writing the Apocalypse, painted for the Carmelites of his native city; Job and his comforters sitting amongst the ashes, once in the Chartreuse of Xeres;[1] and the Nativity of Our Lord, which perished by fire in 1832, with the Chapter-house of Plasencia.[2] He was almost the only Spanish artist that ever attempted to delineate the naked charms of Venus. Strong in interest at court, and with the Holy Office, he ventured upon this forbidden ground at the desire of the Duke of Alba, and painted a beautiful picture of the Queen of Love, reclining with her back turned, and her face reflected in a mirror, as a companion-piece to a Venus in a different attitude of repose, by Titian.[3]

Sacred subjects.

His "Venus."

[1] Ponz (tom. xvii., p. 279) says that at first sight he took this picture for a work by Luca Giordano, painted in imitation of Velasquez.

[2] Hand-book, p. 550.

[3] Ponz; tom. v., p. 317. "A Spanish Venus, at least on canvass," says the Hand-book, p. 116, "is as yet a desideratum among amateurs." Velasquez, in his day, thought so too, and supplied it. Mr. Buchanan; Memoirs of Painting, vol. ii., p. 243, calls this picture Venus and Cupid, and says it was brought with its companion to England, and that the pair were the property of Prince Godoy of the Peace, and valued at 4,000 guineas. The Venus of Velasquez, we are further informed, was sold here, but the price is not mentioned: Titian's Venus went back to Spain. Why did Mr. B. (vol. ii., p. 13) print so rash an assertion as

He is also said to have painted the national dances of Spain, a fine but neglected subject; six small studies of that kind being attributed to him, which once adorned the palace of Madrid.[1] No artist ever followed nature with more Catholic fidelity; his cavaliers are as natural as his boors; he neither refined the vulgar, nor vulgarized the refined. "In painting an intelligent portrait," remarks Wilkie,[2] "he is nearly unrivalled." "His portraits," says another excellent English critic,[3] "baffle description and praise; he drew "the minds of men; they live, breathe, and are "ready to walk out of their frames." Such pictures as these are real history. We know the persons of Philip IV. and Olivarez as familiarly as if we had paced the avenues of the Pardo with Digby and Howell, and perhaps we think more favourably of their characters. In the portraits of the monarch and the minister—

"The bounding steeds they pompously bestride,
Share with their lords the pleasure and the pride,"[4]

that Velasquez painted "a grand and capital" portrait of Clement XIII., who became Pope just ninety-eight years after the painter's death? Did he mean Giulio Rospigliosi, Clement IX.?

[1] Buchanan's Memoirs of Painting, vol. ii. p. 244. They were valued at 1,000 guineas, and dispersed.

[2] Life; vol. ii., p. 505. Wilkie was much struck and delighted by the close resemblance which he found between the style of Velasquez and that of Sir Henry Raeburn. At Edinburgh, he says (vol. ii., p. 579), the heads of the Spaniard would be attributed to the Scot, and *vice versa*, at Madrid. It is not the least of the glories of Scotland to have produced in George Jameson, the painter who most nearly approached the excellence of Vandyck, and in Raeburn a successful although unconscious imitator of the great master of Castile.

[3] Penny Cyclopædia; Art. Velasquez.

[4] Pope; Essay on Man.—Ep. ii., v. 35—6.

and enable us to judge of the Cordobese horse of that day, as accurately as if we had lived with the horse-breeding Carthusians of the Betis. And this painter of Kings and horses has been compared, as a painter of landscapes, to Claude; as a painter of low life to Teniers;[1] his fruit pieces equal those of Sanchez Cotan[2] or Van Kessel; his poultry might contest the prize with the fowls of Hondekoeter on their own dunghill; and his dogs might do battle with the dogs of Sneyders.[3]

Verses of Quevedo.

The poet Quevedo has celebrated his painter-friend in these lines of his address to the pencil.[4]

Por tí el gran Velasquez ha podido
Diestro quanto ingenioso,
Ansí animar lo hermoso,
Ansí dar á lo mórbido sentido
Con las manchas distantes,
Que son verdad en él, no semejantes.
Si los afectos pinta;
Y de la tabla leve
Huye bulto la tinta desmentida
De la mano el relieve.
Y si en copia aparente
Retrata algun semblante, y ya viviente
No le puede dexar lo colorido,
Que tanto quedó parecido,
Que se niega pintado, y al reflexo
Te atribuye que imita en el espejo.

[1] Wilkie; Life, vol. ii., p. 486. [2] Chap. vii., p. 436.
[3] Cook's Sketches, vol. ii., p. 196.
[4] Obras; tom. ix., p. 372. The poem called "El Pincel" contains many lines, indeed whole passages, of that from which the notice of Pacheco is extracted; chap. vii., p. 472.

By thee! our own Velasquez, great
In genius as in plastic skill,
Sweet beauty's self can animate,
And lend significance at will
To things that distant are and dead,
With realizing touch and hue,
Until the mimic vision spread,
No semblance seems, but nature true;
Until each swelling shape doth stand,
From out the plane in round effect,
And the charm'd eye impels the hand,
The fine illusion to detect,
Then deems the picture,—by the skill
That few shall reach and none surpass,
Delighted and deluded still,—
The face of nature in a glass.

CHAPTER X.

REIGN OF PHILIP IV.—1621—1665 CONTINUED.

Castile.

FEW of the painters of Castile, contemporary with Velasquez, were men of sufficient mark to be considered as rivals of that great artist. Of those upon whose story we are now entering, only one or two would have shone as stars of much lustre, even if he had not risen, like a sun on their hemisphere, to eclipse them. But it must be remembered that Vincencio Carducho, Mayno, Eugenio Caxes, Pedro de las Cuevas, and other artists who rose to fame under Philip III., lived far into the present reign, and rendered the age which commenced at the arrival of Velasquez, in 1623, the most splendid epoch in the history of painting at Madrid. Nearly all the pictorial genius of Castile was concentrated in the capital. The last fine pencil of ancient Toledo was buried

Painting flourishes at Madrid,

and declines at Toledo.

with Luis Tristan; and Valladolid, Burgos, and Cuenca, although not altogether barren of painters, were not in a condition to contest the palm with the court-town, of which the forces were continually recruited from the flower of the provinces.

Amateurs. D. L. Diaz del Valle.

Don Lazaro Diaz de Valle, a man of letters and chronicler of the kingdoms of Castile and Leon,[1] likewise deserves notice as a lover of art, and a friend of artists. Cean Bermudez saw a clever pen and ink sketch of his, representing the King Don Pelayo, and a variety of heraldic drawings. But his most important contribution to the province of art was a copious collection of manuscript notes on the lives and works of contemporary painters and sculptors,[2] of which both Palomino, and Cean Bermudez after him, made large use. In 1658 he composed an eulogy, and drew up a catalogue of the painters who had been knights of the various military orders, which he appropriately dedicated to his friend Velasquez, the last and greatest, whose breast had received the red cross. He was likewise a tolerable poet, and has left several sonnets in praise of his artist-friends. Don Rafael Sanguineto, knight of Santiago, and dean of the Regidors of Madrid, was also an amateur-painter

His notes on art.

D. R. Sanguineto.

1 I find no mention of him, either in the first or second edition of Nicolas Antonio.

2 A copy of these was in the possession of Don Joseph Ruenes, of the Academy of History, who allowed Cean Bermudez to have it transcribed for his own use.

and a patron of art, who gave Alonso Cano lodging in his house, when that master returned from Valencia.

A. Lanchares.

Antonio Lanchares was born at Madrid as early as 1586, and entered the school of Patricio Caxes, where he acquired a style so like that of the master's son, Eugenio, that their works could hardly be distinguished from each other. He was employed to paint various pictures for the Jesuits' convent at Madrid, and for the Carthusians of Paular, who paid him 7,000 reals for some frescos in their sagrario; but most of these had perished before the close of the last century. In the Chapter-room at Paular, two of his works, Our Lord's Ascension, and the Descent of the Holy Ghost, were seen by Cean Bermudez, who considered them of sufficient merit to entitle him to rank amongst the best painters of Spain. One of them bore the signature, *Antonius Lanchares, Hispanus in Cartuxia Paularis, fecit anno* 1620. In 1625 he was commissioned by Fray Gaspar Prieto, General of the order of Mercy, to paint for the convent of that order at Madrid some pictures on the life of the holy Catalan, Pedro Nolasco, a kinsman of St. Julian of Cuenca, and a zealous redeemer of Christian captives in the thirteenth century, and the first monk who assumed the white robe of Mercy.[1] He likewise executed a large composition for

[1] Interian de Ayala; Pictor Christianus eruditus, p. 230-1. Villegas; Flos Sanctorum, p. 83.

the choir, representing Our Lady and a chorus of angels coming to the aid of a company of friars, whose anthems failed for lack of voices; a worthy and graceful thought, and an adornment well suited to the place. These works were executed in a pleasing and natural style; and it is to be hoped that some of them survive in the National Museum. Lanchares died at Madrid in 1658, and was buried in the church of S. Felipe el Real. Cean Bermudez possessed one of his sketches, a bishop seated, drawn in a masterly manner. His name is unknown in the Royal gallery.

L. Fernandez. Luis Fernandez, who must not be confounded with the Sevillian artist of the same name in the reign of Philip II.,[1] was born at Madrid in 1596, and became one of the best scholars of Eugenio Caxes. For the cloister of the convent of Mercy, in the capital, he painted a variety of pictures on passages from the life of St. Raymond, a holy hero of the white robe and red cross.[2] He also furnished the paintings in fresco, distemper, and oil for the church of Santa Cruz, which was burnt down in the last century. In execution and colouring his works much resembled those of his master. He died at Madrid in 1654.

J. de la Corte. Juan de la Corte, a painter born at Madrid in 1597, finished his artistic studies in the school of Velasquez. For the palace of Buenretiro he executed pictures of the Judgment of Paris, and the Rape of Helen, the Burning of Troy, and the Relief in

[1] Chap. vi., p. 319. [2] Id., p. 318.

1635 of Valenza on the Po, a town important for its bridge. Of these compositions the last was the largest and the best; and the head of Don Carlos Colonna, leader of the relieving army, was painted by Velasquez. Corte painted several other works for the same palace, representing battle pieces, architectural views, and landscapes, in which his strength chiefly lay. He died in the same year as his master, 1660, leaving a son, Gabriel, who painted with credit in the next reign. Another Corte, a native of Antequera, likewise distinguished himself in the days of Philip IV. as a painter of perspectives.

G. de la Corte.

Corte of Antequera.

Juan Rizi was the son of Antonio Rizi, a Bolognese painter, who accompanied Zuccaro to Spain.[1] He was born at Madrid, of a Spanish mother, in 1595, and his father being dead before the son began to handle a pencil, he received his instructions in painting in the school of Mayno. His talents soon brought him distinction and employment in the convent of Mercy, for which he painted six large pictures of the Passion of Our Lord, and martyrdoms of worthies of the red cross. Being of a devout disposition, he passed into Catalonia, and took the cowl of St. Benedict in 1626, at the monastery of Monserrate. The year after, he went to study philosophy at the university of Hirache, and theology at Salamanca. At the college of San Vicente, where he entered himself, the sum of 100 ducats was required of

Fr. J. Rizi.

[1] Chap. iv., p. 214.

each student, or of the convent to which he belonged, to defray the annual expense of his education. The purse of the painter-friar not being able to meet this demand, the abbot at first refused to admit him; and finally only consented to allow him two days to find the money. Rizi, therefore, resumed his pencil, and within the stipulated time produced a Crucifixion, which relieved him of all difficulties; and the same resource enabled him to finish his course of study without costing the house at Monserrate a single maravedi.

Monserrate.

Returning to that romantic retreat, he there filled several conventual offices with great credit; and he was afterwards advanced to the

Yuso.

abbacy of Medina del Campo. Whilst holding that dignity, he went in 1653 to Yuso, to paint a series of about thirty pictures for the high altar of the convent of San Millan.[1] The fame of his talents and piety rose so high, that all the houses of his order were eager to possess him as an

Burgos.

inmate. In that of his brethren at Burgos he left some of his best works, the Baptism of Our Lord, the Decollation of St. John the Baptist, and many others. Amongst them was a picture of Scolastica, the sainted sister of St. Benedict, reading. In this holy maid he pourtrayed a young girl, whose dower as a nun he paid with the price of his labours.[2] The Chapter likewise employed him to paint St. Francis of Assisi,

[1] Chap. i., p. 70.

[2] Bosarte; Viage, p. 333.

St. Julian of Cuenca, and other saintly heroes, for the Cathedral.

Madrid.

He afterwards returned to Madrid, and passed some time in the convent of St. Martin, for which he painted the pictures that adorned the chief cloister. In these, each head was a portrait of some member or servant of the house; and he delineated his own features in those of a black-bearded monk, in the composition representing the death of St. Benedict. At the capital he acquired the esteem of many persons of distinction, and he gave instructions in his art to the Duchess of Bejar, a great lady eminent for her accomplishments; to whom he also dedicated a work on Painting, which he wrote, but does not seem to have given to the press.

Goes to Italy.

Towards the close of his life he went to Italy, his fatherland; and after some stay at Rome, took up his abode in the famous Benedictine convent of Monte Cassino. His virtues and his pencil delighted his Italian brethren, and their fame reached even to the Quirinal; for the Pope expressed a desire to see him, and conferred on him a bishopric in Italy. He did not live, however, to take possession of his new crozier, for soon after his appointment he died at Monte Cassino, in 1675, aged 80 years. The Queen of Spain's gallery contains only a single work of this good churchman, a composition representing St. Francis receiving the stigmata, or impressions in his hands, feet, and side, of the five wounds of

Made a Bishop.

our Blessed Lord.[1] His style was simple and natural, and his colouring pleasing; but his works were often deficient in finish.[2]

F. Rizi.

Francisco Rizi, younger brother of Juan, was born at Madrid in 1608, and was the scholar of Vincencio Carducho. Seldom was a youth, says Cean Bermudez, more plentifully endowed with dispositions and talents for painting. No difficulty discouraged him, and a certain success always attended his undertakings. But a great natural facility of hand is sometimes as hurtful to the young artist, as strong powers of memory to the tyro in the exact sciences, and as apt to weaken his grasp of thought by saving him the trouble of thinking. There was no object, figure, or attitude that Rizi could not draw, as it were, off-hand; and the effect of this habit of off-hand drawing was, that he never drew anything with perfect accuracy. He lived in an age and at a court where the arts of improvisation were highly valued and applauded: he secured a considerable share of contemporary fame at the least possible cost; and he thought as little of posterity as posterity has thought of him.

His youthful facility of hand.

Works at Toledo.

Nothing has been recorded of the earlier part of his career, which seems to have consisted of labours for the churches and convents of the capital. Having painted for the sacristy of the Cathedral of Toledo a picture of the Dedication of that venerable pile, it was so highly approved

[1] Catalogo, No. 520. [2] Bosarte; Viage, p. 331.

of by the Chapter, that he was rewarded by being appointed to the office of its painter, in 1653. Three years later, on the 7th of June, 1656, he was chosen by Philip IV. one of his painters in ordinary. As such, he painted the scenery and decorations of the theatre of Buenretiro, but in a style so extravagant and fanciful, and so generally imitated, that Cean Bermudez charges him with being an arch-corrupter of Spanish architecture. He was employed in ecclesiastical as well as theatrical decorations, for he designed a tasteless high altar for the church of San Gines, since replaced by something better.[1] On the accession of Charles II. he was continued in his office; and having painted the fable of Pandora in a hall of Alcazar—known as the hall of mirrors—to the admiration of the court, he received, as a reward, the key of deputy-Aposentador.

Made painter to the King.

Corrupt architectural taste.

In 1665, he and Juan de Carreño were employed to paint the octagon chapel of Toledo Cathedral, a work which they finished in 1670, at the price of 6,500 ducats. Whilst it was in progress, they likewise undertook the painting of the Camarin, or vestry of Our Lady of the Sagrario, for which they were paid 4,500 ducats in 1667. In 1666, Rizi executed a portrait of Cardinal Archbishop Balthazar de Moscoso, for the winter Chapter-room; and in 1671, on occasion of the beatification of St. Ferdinand, a large composition for the sacristy, representing that kingly soldier of

Works at Toledo.

[1] Los Arquitectos; tom. iv., p. 77.

the cross and the Archbishop Rodrigo examining the plans of the Cathedral, which owed its foundation to their munificence.[1] He was afterwards again employed with other artists in painting the monument for the Holy Week.

Legend of the Santa Forma, of the Escorial.

In 1684, Charles II. was moved with peculiar devotion towards a miraculous sacramental wafer, known as the Santa Forma, and revered as a relique at the Escorial. Its legend informs us that in the religious wars in Holland it was dashed from the high-altar of the Cathedral of Gorcum, and trodden under foot, by some fierce Zuinglian heretics. From three rents, produced by this rough treatment, in the fragile cake, there flowed portentous drops of blood, whereby one, at least, of the miscreants was immediately converted; and reverently gathering up the wounded Host, he and the Dean of Gorcum carried it off to a convent at Mechlin, whence, for better security, it was afterwards removed to Vienna and Prague. Sent in 1592 as a present to Philip II., it has ever since been shewn on days of high festival, stained with divine gore, "to the comfort of "Catholic believers, and to the confusion of their "adversaries."[2] Charles II. having resolved to dedicate a new altar in the sacristy to this famous Host, Rizi was appointed to make a design, which, although executed under his inspection, in the richest marbles, proved, says Cean Bermudez, the

F. Rizi designs an altar for it.

[1] Chap. ii., p. 72.

[2] Ximenes; Descripcion del Escorial, p. 291.

single architectural blemish of the monastery. He also was ordered to paint a picture to serve as an altar-piece, and as a screen at ordinary times, for the Santa Forma; but he had only made the first sketch when he died at the Escorial, in 1685. The work was afterwards finished, with infinite advantage to the altar, by his able scholar, Claudio Coello.

Works.

Francisco Rizi, being one of the most rapid of painters, left behind him a countless multitude of works. Many of these still exist in the churches of Madrid; as, for example, in that of San Isidro el Real the pictures of St. Francis Borja, and St. Luis Gonzaga, a scion of the ducal house of Mantua, and one of the highborn enthusiasts who forsook all things to follow Ignatius Loyola; and in that of San Andres, the two pictures of San Isidro the husbandman, patron of Madrid, showing how that saintly rustic saved his son from drowning in a deep well, by praying that the waters should rise and bear him to the brim, and how he appeared on the side of the Christian host at Navas de Tolosa, and so won that great battle for the King Don Alonso.[1] The Royal gallery at Madrid possesses but one of his works, a full-length portrait of an unknown knight of Calatrava.[2] In the National Museum, to which despoiled convents must have furnished whole acres of his canvass, there are two of his pictures

[1] Villegas; Flos Sanctorum, p. 844-5.

[2] Catalogo, No. 514.

of Our Lady of the Conception, figures of some grace, with brilliant blue drapery, but with a complexion that recalls rather the rouge of the terrene toilette than the "celestial rosy red," the proper hue of angelic beings. He left a great number of sketches, displaying much talent; but, like his larger works, hasty and incorrect. He regarded his pencil, not as a weapon whereby he was to win immortality, but as a manual tool that was to bring him in as much money as possible. Being naturally gifted with readiness, as well of invention as of hand, he therefore got through a great amount of labour; and became, in Castilian painting, a kind of industrious Blackmore. He was assisted in many of his works at Madrid and Toledo, by his pupil, Juan Valdelmira de Leon, a native of Tafalla, in Navarre, and an artist of greater promise, who rivalled Arellano in flower-painting, and died in his 30th year.

Style.

J. Valdelmira de Leon.

P. de Obregon.

Pedro de Obregon was born at Madrid about 1597. Cean Bermudez conjectures that he was the son of an artist of the same name, who executed the illuminations of the choir-books for evening service in the Cathedral of Toledo, in 1564. He was certainly a disciple of Vincencio Carducho, whose style he imitated with considerable success. Besides many easel pictures executed for private persons, he left a good altar-piece, representing St. Joachim and St. Anne, in the church of Santa Cruz, and a large picture of the Blessed Trinity

His father.

in the convent of Mercy, at Madrid. He likewise used the graver with some skill; and amongst other works, engraved a drawing by Alonso Cano of St. Dominic, the darling saint of Old Castile. Dying at Madrid in 1659, he left two sons, Diego and Marcos, whom he had instructed in art, and who were engravers of some reputation. The first chiefly employed himself on title-pages for books, and on devotional prints, amongst which was a St. Catherine, designed by Cano. Marcos de Obregon, a name rendered as famous in Spain as that of Tom Jones in England, by the novel of Espinel, became a priest, and lived till 1720.

D. de Obregon.

M. de Obregon.

Antonio Pereda, one of the ablest painters of Castile in this reign, was born in 1599, at Valladolid. By the death of his father, he was left in his infancy to the care of his mother, Maria Salgado, and an uncle, who, discovering in the child a strong predilection for drawing, sent him to Madrid in 1606, when the court removed to that capital. He was placed in the school of Pedro de las Cuevas, and soon made himself conspicuous there by his rapid progress in art. His assiduity and skill attracting the attention of Don Francisco de Tejada, councillor of Castile,[1] that gentleman conceived a liking for him, and took him into his house; bringing him up like his own son, and leaving him at liberty to pursue his studies. The court architect, Crescenzi, by and by happened to see a specimen of his

A. Pereda.

[1] Chap. vii., p. 416.

drawing, and admired it so highly, that he begged the young artist of his protector, and undertook his further education. His new friend being powerful in the palace, Pereda thenceforth applied himself to study in the royal galleries; and by his diligence in copying the works of Venetian masters, he acquired a rich style of colouring, which no Castilian painter has ever surpassed.

Works.

When he had attained his eighteenth year, he exhibited a picture of the Mystery of the Immaculate Conception, the figure of Our Lady standing upon clouds, and upborne by hovering cherubs. It immediately arrested public attention, and was so highly esteemed that the critics would not, for some time, believe that it was the work of its author. Crescenzi, proud of his young retainer, sent it to Rome to his brother the Cardinal, and it obtained the approbation of that churchman, and of the Roman artists. The fame of Pereda continued to increase, and he was appointed, amongst other painters, by Olivarez, to furnish pictures for the decoration of Buenretiro. One of his contributions to the gallery of the new palace was an imaginary portrait of the Gothic King Agilo; another was a large composition on the Relief of Genoa by the Admiral Marquess of Santa Cruz, which he filled with authentic portraits of historical personages, and executed in a style worthy of the best artists of that able band which now had Velasquez for a captain. He was much caressed by noble connoisseurs, especially by the

Admiral of Castile, who employed him to paint a picture for a chamber in his palace, set apart for the reception of works of the best Spanish masters. The subject was the Spoils of Death, which Pereda treated in a fanciful and effective manner.

Wife; her airs,

He was married to Doña Maria de Bustamente, a woman of some rank, it appears, and still greater pretension; for she would associate only with people of high fashion, and insisted on having a dueña in constant waiting in her antechamber, like a lady of quality. Pereda was either not rich enough to maintain, or not jealous enough to desire, such an attendant. He therefore compromised matters by painting on a screen an old lady sitting at her needle, with spectacles on her nose, and so well and truly executed, that visitors were wont to salute her as they passed, taking her for a real dueña, too deaf or too discreet to notice their entrance. By this ingenious device, his wife's dignity and his own repose were secured, the skill of his pencil displayed, and his house provided with a piece of furniture capable of overawing or of sheltering the amorous advances of a Candide.[1] His lady-wife bore him a son, named Don Joaquin, who took after his mother, and became gentleman-usher of the royal chamber, with appointments worth 2,000 ducats. This post was obtained for the son by the Marquess of La Lapilla, as a recompense for a picture of St. Domingo, which the father had painted for the

and her sham Dueña, painted by her husband.

Son.

[1] See Candide, chap. i.

family chapel of that nobleman in St. Thomas's college at Madrid.

Character of Pereda.

Pereda was a man of taste and refinement: he possessed a large collection of prints and drawings, models, and pieces of sculpture, and also a good library of works on the fine arts. Palomino asserts, that notwithstanding his love for books, he could neither read nor write; and that when his visitors, seeing his well-furnished shelves, complimented him on his extensive acquaintance with the Latin and other tongues, he would reply that he was the most ignorant of men, thus concealing the truth by confessing it.[1] This improbable story not being confirmed by the manuscript of Diaz de Valle,[2] who was Pereda's intimate friend, is rejected by Cean Bermudez. Pereda died at Madrid in 1669, at the age of seventy. His aristocratic spouse survived him, says Palomino,[3] for twenty-nine years, and died in great penury.

Existing works.

In the Queen of Spain's gallery there are only two pictures by Pereda. Of these the best is St. Jerome in his cavern, disturbed in his reveries by the sound of the last trumpet,[4] painted with remarkable care, and finished as highly as any canvas that ever left the easel of Ferdinand Bol; each separate hair may be distinguished in the hermit's wiry white beard, and the skull lying beside him, is as minutely laboured as that

1 Palomino; tom. iii., p. 549.
2 Page 690.
3 Palomino; tom. iii., p. 550.
4 Catalogo, No. 287.

on his shoulders. It is signed with the artist's monogram, thus . The National Museum possesses a beautiful composition, representing the Blessed Virgin, St. John and the Disciples, assembled round the dead body of Our Lord. Here Pereda seems to have imitated the colouring of Vandyck; and the graceful Magdalene weeping over the Saviour's feet, much resembles the corresponding figure in that master's picture on the same subject, in the Museum at Antwerp. The dark figure, dusky as a Bedouin of the desert, holding the crown of thorns, is also a fine study. In the Academy of St. Ferdinand there hangs another excellent work of Pereda, in which some moral lesson is intended, rather than conveyed. It represents a handsome youth in a rich green dress, black hat and white feather, asleep in his chair, beside a table covered with caskets, and heaps of jewels and coins, and other things rich and rare, over which an angel bends. These elegant accessories finely display the laborious skill of the artist, who painted ornaments of all kinds, musical instruments, and gold and silver plate, with all the delicacy of Mabuse himself.[1]

F. Collantes.

Francisco Collantes was born in 1599, at Madrid, where he was one of the best scholars of Vincencio Carducho. He painted for the monastery of San Cajetano a series of Apostles;

[1] Can this be the picture painted for the Admiral of Castile, mentioned at p. 703?

but his favourite subjects were landscapes, which he executed with far more skill and taste than was usual in Castile. Several of his works are now in the Queen of Spain's gallery. Of these, Ezekiel in the valley of bones,[1] formerly at Buenretiro, is the most striking. The "exceeding "great army" of skeletons are bestirring and refleshing themselves, as beheld in that mysterious vision;[2] the brown mountain background is well painted; and the figure of the Seer, in blue drapery, is worthy of Salvator Rosa. It is signed "*Fran. Collantes, ft.* 1630." A landscape, with trees and a brawling brook,[3] in the same collection, deserves notice; as well as the Burning bush in Horeb, another silvan scene, full of massy foliage and mellow sunshine, in the long gallery of the Louvre.[4] He likewise painted bodegones, with good effect, and his sketches, in red crayons, were also, says Cean Bermudez, spirited and esteemed. For a book on the chase, written by Juan Mateos,[5] chief archer to Philip IV., he designed a print of boars driven into a circular pen to be shot at, which was engraved by Pedro Perret.[6] He died at Madrid, in 1656.

F. Fernandez.

Francisco Fernandez, born at Madrid in 1605, was likewise a student of good promise in the school of Vincencio Carducho. He was em-

1 Catalogo, No. 108. 2 Ezekiel, chap. xxxvii., v. 1—14.
3 Catalogo, No. 298. 4 Notice des Tableaux, Ecoles d'Italie; No. 952.
5 Origen y dignidad de la Caza; 4to., Madrid, 1634.
6 Chap. viii., p. 558.

ployed, amongst other artists, in painting the portraits of the Kings of Spain, for the Alcazar; and he executed two excellent pictures, St. Joachim and St. Anne, and the Burial of St. Francis de Paula, for the convent of Victory. Breakfasting one morning, in 1646, with a schoolmaster-friend, one Francisco de Varas, the painter and the pedagogue had a dispute, which ended in blows, and the death of the former, to the regret of his fellow-artists, amongst whom he was popular. He etched the title-page, and the plates not executed by Fr°. Lopez, for his master's Dialogues on Painting;[1] and he was himself the instructor of Ximenes Donoso, a painter of some repute in the next reign.

Pictures.

Etchings.

Pedro Nuñez, a native of Madrid, and born early in the seventeenth century, commenced his studies in painting under Juan de Soto,[2] and finished them at Rome, whence he returned with sufficient reputation to be employed to paint a series of the Spanish sovereigns for the private theatre of the Alcazar. In 1625, by command of Prieto, General of the Order of Mercy, he painted some pictures for the cloister of the convent under that rule; and he was recommended by the Board of Works and Woods as fitted to fill the post of King's painter, which, however, was conferred on Nardi.[3] He died at Madrid, in 1654.

P. Nuñez.

[1] Chap. vii., pp. 417 and 424. [2] Chap. vii., p. 410.
[3] Chap. viii., p. 563.

J. de Pareja.

Juan de Pareja, better known to fame as the slave of Velasquez, was born at Seville in 1606, seven years after his master. His parents belonged to the class of slaves, then numerous in Andalusia,[1] and in the African hue and features of their son, there is evidence that they were mulattos, or that one or other of them was a black. It is not known whether he came into the possession of Velasquez by purchase, or by inheritance; but he accompanied him to Madrid in 1623, and remained in his service until he died. Being employed to clean the brushes, grind the colours, prepare the palettes, and do the other menial work of the studio, and living amongst pictures and painters, he early acquired an acquaintance with the implements of art, and an ambition to use them. He therefore watched the proceedings of his master, and privately copied his works, with the eagerness of a lover, and the secrecy of a conspirator. In the Italian journies in which he accompanied his chief,[2] he seized every opportunity of improvement; and in the end he became an artist of no mean skill. But his nature was so reserved, and his candle so jealously concealed under its bushel, that he had returned from his second visit to Rome, and had reached the mature age of forty-five, before his master became aware that he could use the brushes which he washed.

Secret studies.

1 And throughout Spain, for many years afterwards. See Made. d'Aulnoy; Voyage, let. xii.; and M. M * * * *, Voyage; p. 178.

2 Chap. ix., pp. 602, 639.

When at last he determined on laying aside the mask, he contrived that it should be removed by the hand of the King. Finishing a small picture with peculiar care, he deposited it in his master's studio, with its face turned to the wall. A picture so placed arouses curiosity, and is perhaps more certain to attract the eye of the loitering visitor, than if it were hung up for the purpose of being seen. When Philip IV. visited Velasquez, he never failed to cause the daub or the masterpiece, that happened to occupy such a position, to be paraded for his inspection. He therefore fell at once into the trap, and being pleased with the work, asked for the author. Pareja, who took care to be at the royal elbow, immediately fell on his knees, owning his guilt, and praying for his Majesty's protection. The good-natured King, turning to Velasquez, said, " You see that a painter like this " ought not to remain a slave." Pareja, kissing the royal hand, rose from the ground a free man : his master gave him a formal deed of manumission, and received the colour-grinder as a scholar. The attached follower, however, remained with him till he died; and continued in the service of his daughter, the wife of Mazo Martinez, until his own death in 1670. Pareja's portrait, finely painted by Velasquez, is in the gallery of Lord Radnor. It represents him as an intelligent bright-eyed mulatto, with the thick nose and lips and curling black hair proper to his

Discovered, by Philip IV., to be a painter.

Is set free.

Attachment to Velasquez and his family.

Portraits.

race, and dressed in a dark green doublet, with a white falling collar. This is perhaps the picture which gained Velasquez his election into the Academy of St. Luke.[1] Lord Carlisle possesses a head of a man of colour, by the same hand,[2] which seems to be the likeness of Pareja, and also a full-length portrait of Queen Mariana, seated, and in widow's attire, which is attributed to the pencil of the freedman, but is more probably the work of his fellow-disciple Mazo Martinez.

Works.

The Royal gallery of Spain possesses only a single work of Pareja, a large picture of the Calling of St. Matthew.[3] It is well composed, and executed with a close and successful imitation of the colouring and handling of Velasquez. Our Lord and his disciples wear the flowing Jewish gaberdine, the collectors of customs doublets and flapped hats, and are booted and spurred like Spanish cavaliers. The dusky face, to the extreme right of the picture, is a portrait of the painter; and the rich Turkey carpet which covers the table, and the jewellery thereon displayed, are finished with Dutch minuteness. In the Imperial gallery of Russia there is also a specimen of the powers of the Sevillian serf, a portrait of a Provincial of a religious order, in dark monastic robes, and holding in his hand a

[1] Chap. ix., p. 642.

[2] At Castle Howard, Yorkshire.

[3] Catalogo, No. 134.

book.[1] He excelled in portraiture; and Palomino especially notices his likeness of an artist named Joseph Ratés, so forcibly painted as frequently to be taken for the work of Velasquez.[2]

J. B. del Mazo Martinez.

Juan Bautista del Mazo Martinez was born at Madrid, but in what year remains uncertain. He early entered the school of Velasquez, and devoted himself to copying his works, and those of Tintoret, Titian, and Paul Veronese, with so much assiduity and success, that his productions were sometimes mistaken for original pictures of those masters. Dryden asserts that he

> "who but arrives to copy well,
> Unguided will advance, unknowing will excel;"[3]

and Mazo Martinez proves, in part at least, the truth of the assertion. He acquired great skill in portraiture, and great applause by a picture of Queen Mariana, which he exhibited at the gate of Guadalajara, and which attracted much attention, because it was one of the first pictures executed of the young sovereign at Madrid.[4] A fine full-length portrait, of an unknown military commander, in the Royal gallery of Spain,[5] proves how faithfully he followed in the footsteps of his master. But his best original works were hunting pieces and landscapes. Philip IV. employed him to execute views of Pamplona and Zaragoza,

[1] Livret de la Galerie Impériale de l'Ermitage, Salle XLI., No. 3, p. 402.
[2] Palomino, tom. iii., p. 551.
[3] Epistle to the Earl of Roscommon.
[4] Palomino, tom. iii., p. 551.
[5] Catalogo, No. 131.

which long hung in the palace, and of which the latter is now in the royal picture gallery.[1] It is taken from the banks of the river, and the foreground is enriched by an admirable group of figures painted by Velasquez. For richness and brilliancy of effect it is equal to the best of Canaletti's views of Dresden,[2] which it much resembles in style. A Sea-port,[3] and a River-view,[4] in the same collection, likewise deserve notice. But he did not always paint thus; for, near them hangs a prospect of the Escorial—of all subjects that in which a Castilian artist should have put forth his whole strength—singularly flat and poor in effect.

First marriage.

Mazo Martinez married a daughter of Velasquez, and held the post of deputy Aposentador; and in that quality he accompanied him in his journey to the Pyrenees.[5] At the death of the great artist, he succeeded to him as painter in ordinary, being appointed to the vacant post on the 19th of April, 1661. He frequently painted Queen Mariana after she had veiled her luxuriant tresses with the sombre weeds of widowhood; and he likewise delineated the sickly countenance of her son, Charles II. By the daughter of Velasquez he had two sons, Gaspar and Balthasar, who obtained honourable preferment at court.

[1] Catalogo, No. 79.
[2] In the small gallery on the terrace of Bruhl, in that city.
[3] Catalogo, No. 231.
[4] Id., No. 300.
[5] Chap. ix., p. 658.

Becoming a widower, he contracted a second marriage with Doña Anna de la Vega; and he died on the 19th of February, 1687, in the Treasury at Madrid, and was buried in the church of San Gines. His portrait, by the dashing Esteban March, hangs in the Royal gallery:[1] his face is that of a swarthy and somewhat plain Spaniard, and he holds in his hands the implements of his calling.

Second marriage. *Death.* *Portrait.*

Santiago Moran flourished as a painter at Madrid, about 1640. Cean Bermudez mentions with praise three of his works, all pictures of St. Jerome, as displaying considerable knowledge of anatomy, and one of them adorned with a good landscape background. His style somewhat resembled that of Albano; and one of these St. Jeromes was engraved, and palmed on the world as a work of Guercino. He designed the nine Muses for Quevedo's nine books of poems, called the Spanish Parnassus, with which the edition of 1670 was illustrated.[2]

S. Moran.

Quevedo wrote a sonnet in praise of a portrait of Philip IV., executed with the pen, by a certain Pedro Morante,[3] of whom he likewise makes honourable mention in another poem.[4] Not being noticed by Cean Bermudez, it is possible that

F. Morante.

1 Catalogo, No. 184.

2 El Parnaso Español y Musas Castellanas; 4to., Madrid 1670.

3 Al retrato del Rey no. señr. hecho de rasgos y lazos, con pluma por Pedro Morante. Obras; tom. vii., p. 9.

4 Obras; tom. ix., p. 375, and chap. vii., p. 471.

this Morante may be identical with the above-named Moran.

F. Camilo. Francisco Camilo was son of an Italian settled at Madrid, whose Spanish widow married Pedro de las Cuevas the painter.[1] This master brought up his stepchild as if he had been his own son, instructing him in painting, for which he early gave indication of a vigorous talent. At the age of eighteen he was employed to paint for the high altar of the Jesuits' house at Madrid, a " picture representing St. Francis Borja holding a Custodia in his hands, and spurning with his foot the world and a heap of military trophies and Cardinals' hats,[2] which was afterwards removed to make way for an altar-piece in plaster. Some years later, the Count-Duke of Olivarez ordered him to execute, with other artists, a series of portraits of Kings of Spain, for the theatre of Buenretiro; and he also chose him to adorn the western gallery of that palace with fourteen frescos from Ovid's Metamorphoses. His chief business lay, however, in painting religious subjects for the monasteries of Madrid, Toledo, Alcalá, and Segovia, and the adjacent country, which he executed in a soft and agreeable style, and with considerable brilliancy of colouring. He likewise painted and draped some of the statuary of Pereyra.[3] He was a favourite in the capital, where he died in 1671,

[1] Chap. vii., p. 435. [2] Chap. ix., p. 689.

[3] Chap. viii., p. 573.

leaving many disciples. Of these the best was Francisco Ignacio, none of whose works remain. *F. Ignacio.*

Juan de Licalde, likewise a scholar of Pedro de las Cuevas, displayed considerable ability in his early works, but died young. One of his drawings, a crowned lion, upholding a shield of the arms of Spain and Portugal, neatly executed with the pen, was seen by Cean Bermudez in the collection of Don Pedro Gonzalez de Sepulveda. It bore the signature "*Juan de Licalde* "*en el amor de Dios à* 10 *de Noviembre de* 1628," which places his death after that year. He made a clever portrait of Olivarez, with pen and ink. *J. de Licalde.*

Antonio Arias Fernandez was also a scholar of Pedro de las Cuevas, and one of the most precocious painters on record, having executed a series of pictures for the high altar of the shod Carmelites of Toledo at the age of fourteen. The applause which he gained by this achievement only spurred his industry; and when he was twenty-five years old, he was reckoned one of the best painters in Madrid. Olivarez employed him with Camilo, on the series of royal portraits for Buenretiro.[1] He likewise wrought largely for churches and convents; and he was paid 800 ducats for eleven pictures of Our Lord's passion, executed in 1657, for the church of San Felipe el Real. The year following he finished a fine composition, representing the *A. Arias Fernandez.*

[1] Page 714.

body of Our Lord in the arms of the Blessed Virgin, for the church of the Carbajal nuns at Leon. He was one of those, says Palomino, who cultivated both of the sister arts of painting and poetry; for he wrote polite Castilian verse, which showed a knowledge of mythology and history; he was, moreover, a man of taste and pleasure, fond of conversation, and very jovial withal; friendly with his friends, courteous and generally beloved. By a virtuous wife he had several children, amongst whom was a daughter who inherited his talent for the pencil. Nothing was wanting to him, but fortune; and this in old age and decrepitude declined so low, that he subsisted on the charity of his friends, and at length died miserably in a public hospital of Madrid. "Oh force of an unlucky star!"[1] The Queen of Spain's gallery possesses one of his pictures, the Pharisees tempting Our Lord as to the lawfulness of paying tribute to Cæsar.[2] The colouring is good, but the draperies are somewhat stiff; the interrogating Pharisee, arrayed in a yellow robe, applies a pair of spectacles to his nose with a very pompous air, and much comic effect. It bears the signature *Ant. Arias Fernandez, fecit*, 1646.

F. Aguirre.

Francisco Aguirre was a disciple of Eugenio Caxes. He was residing at Madrid in 1646, when he was re-called to Toledo to re-touch an ancient Assumption of the Virgin, in the winter

1 Palomino, tom. iii., p. 604. 2 Catalogo; No. 242.

Chapter room of the Cathedral,[1] on which Blas del Prado had performed a like operation sixty years before. Under the direction of Felipe Lazaro de Goiti, master of works, he also repaired all the other paintings of the chamber, that stood in need of restoration. He likewise painted a picture of the Cardinal Infant, Don Fernando,[2] to be placed amongst the portraits of the Primates of Spain.[3] It is strange that the Ruby of Toledo[4] should not have been installed in his place in that august line until five years after his death. Aguirre has evidently copied an early portrait of the boy-Archbishop, perhaps one of those by Velasquez. The youthful features of the Infant, and his simple red cap and cape as a Cardinal, contrast strongly with the wrinkled faces and hoary beards of his companions, who are mitred and stoled in all their archiepiscopal pomp. In the matter of gravity of face, Philip would have made a better prelate than his brother, who, however, has the benevolence and kindliness of aspect befitting one, who, although a soldier and a man of pleasure, was ready to fulfil his priestly functions at the death-beds of the poorest of his flock.[5]

1 Chap. ii., p. 94. 2 Chap. viii., p. 529. 3 Chap. ii., p. 95.

4 So he is called by Quevedo, in one of his poems; Obras; tom. viii., p. 164.

5 Penas en la muerte y alivios en las virtudes de el Rey Catholico de las Españas nuestro señor Felipe IV. el Grande, en un oracion funebre que dezia Fray Bart. Garcia de Escañuela, Religioso menor de S. Francisco; 4to., Madrid 1666. The preacher informs us that he has known

J. de Arellano.

Juan de Arellano, born in 1614, at Santorcaz, near Toledo, lost his father when he was only eight years old, and was taken by his mother to Alcalá de Henares, where he studied painting for eight years, under a provincial professor. During his days of pupilage he was so poor, says Palomino, that when he was sent to Madrid on business, by his master, having trudged thither, a distance of six leagues, on foot, he used to sleep at night on the broad steps of the church of San Felipe el Real. He afterwards lived at Madrid, partly as a servant, and partly as a scholar, with Juan de Solis, an obscure disciple of Herrera of Segovia.[1] His wife, Maria Vanela, dying after his removal to the capital, he married Maria de Corcuera, a kinswoman of his second master. He had attained the age of thirty-six years without evincing any talent, or obtaining any success in his profession.

Takes to flower-painting.

The cares of a family, however, rendering his exertions every year more necessary, he, in a lucky moment, took to copying the flower pieces of an Italian, known as Mario dei Fiori, whose works are now somewhat rare. By this experiment he learned that his natural vocation was to delineate the blossoms of the garden, instead of

Success.

the King get out of his coach at Barcelona to "ayudar a bien morir a un moço de coche, mientras su hermano el Infante Cardenal rezava la litania y le encomendava el alma." The picture is pleasing, and this work of charity was one of the last acts in which the royal brothers were engaged together, the Infant being then on his way to Flanders.

[1] Chap. v., 290.

the flowers of the Calendar; his works became highly esteemed; and the last shift of his poverty opened his way to wealth and fame. He chiefly wrought for private patrons, and the gallery of the Count of Oñate was rich in his pictures. But the church of San Isidro admitted four of his flower-pieces into the chapel of Our Lady of Good counsel; and he painted some children and birds amongst wreaths of flowers, on mirrors, and other works, for the sacristies of the Jeronymite and Recolete friars. He was likewise skilful in the delineation of fruit, exercising his pencil

> "In oranges, musk-melons, apricocks,
> Lemons, pome-citrons, and such like.[1]

Industry.

No artist was ever more unwearied in the practice of his profession; he painted at night as well as in the day; and for forty years he kept the largest picture shop in Madrid, at his house in front of the church of San Felipe el Real, the scene of his youthful bivouacs. He was a God-fearing shrewd man, says Palomino, who cites, in proof of the latter quality, his reply to the enquiry of one of his friends, as to why he had forsaken figures for flowers? "because," said he, judiciously, "the "labour is less and the gain greater." His busy life ending on the 12th of October, 1676, he was buried in the church of San Felipe.

[1] Ben Jonson; Fox., Act iii., sc. 5. Works, vol. iii., p. 526.

The Royal gallery of Madrid possesses five of his blooming garden-pictures.

S. de Leon Leal.

Simon de Leon Leal, son of Diego de Leon Leal and Juana Duran, was born in 1610, at Madrid, where he studied in the school of Pedro de las Cuevas, and improved his style, by copying the works of Vandyck. For the Premonstratensian friars he painted the altar-piece of their high altar, representing St. Norbert, founder of the order, and a vigorous opponent of the anti-pope, Anaclete,[1] triumphing over heresy; and another picture of the same saint, receiving his archiepiscopal vestments from the hands of the Blessed Mary. The Jesuit Cardinal Everardo, confessor of Queen Mariana, likewise employed him to execute, for a new church of his order, a series of twenty-one pictures of the infancy of our Lord; an altar-piece, representing a bold fiction of the Jesuit doctors, wherein the Eternal Father was represented as pointing out Ignatius Loyola to the Saviour, with the words, "Behold thy "companion." His Eminence being much pleased with these works, besides paying the artist handsomely, obtained for him the place of usher of the Queen. He was afterwards promoted to be guardadamas,[2] in the household of Queen Maria Louisa of Orleans; and dying in the enjoyment of that post in 1687, he was buried in the church of St. Martin.

[1] Ribadeneira; Fleurs des Vies des Saints; tom. i., p. 677.

[2] Chap. ix., p. 650, note 2.

J. de Montero de Roxas.

Juan de Montero de Roxas, born in 1613, at Madrid, was also a scholar of Pedro de las Cuevas. He afterwards went to Italy and imitated the style and copied the works of Caravaggio. Returning to the Spanish capital, he there painted the Annunciation on the dome of the college of St. Thomas, the Passage of the Red Sea in the sacristy of the convent of Mercy, and other works held in some esteem in their day. Dying in 1683, he was buried in the church of St. Sebastian.

J. Leonardo.

Josef Leonardo, born in 1616, at Calatayud, in Arragon, the birth-place of Martial, was an able scholar of Pedro de las Cuevas, and one of the King's painters. He died at the age of forty, after lingering for some years in a state of insanity, produced, says Cean Bermudez, by a poisonous potion, administered to him by chance or design. Two of his large compositions are now in the Queen of Spain's gallery. One[1] represents the subject so finely treated by Velasquez,[2] the Surrender of Breda. Here, however, Spinola, with far less taste and historical accuracy, is made to receive the keys, sitting on horseback like a haughty and vulgar conqueror. The other[3] is the march of the Duke of Feria's troops upon Acqui, in the Duchy of Monteferrato, in which that unlucky and ignorant leader,[4] on horseback, in the foreground, is

1 Catalogo, No. 248. 2 Chap. ix., p. 634.
3 Catalogo; No. 210. 4 Dunlop's Memoirs, vol. i., p. 137.

painted in the act of giving orders to some of his captains. These pictures are well coloured, but they want the life and movement of the noble work of Velasquez.

S. de Herrera Barnuevo.

Sebastian de Herrera Barnuevo, painter, sculptor, and architect, and born at Madrid in 1619, was son of Antonio de Herrera Barnuevo, a sculptor of some repute, who wrought under Crescenzi, and modelled a waxen bust of Lope de Vega, widely known by casts. From this parent, Sebastian learned sculpture, and in painting and architecture he followed the style of Alonso Cano. He was soon appointed one of the draughtsmen of the Royal Board of Works. As such he designed several of the triumphal arches in honour of the entrance of Queen Mariana into Madrid, especially one erected in the avenue of Prado, called the arch of Mount Parnassus, adorned with statues of Castilian poets, and although somewhat fantastic in design, highly admired by Philip IV. In consequence of this success, he aspired to the post of Gentleman of the Royal chamber; but he was obliged to content himself with that of deputy-Aposentador and master of works in some of the palaces. He was afterwards chosen as master of works to the town of Madrid; under Charles II. he obtained the office of painter-in-ordinary to the King, and keeper of the galleries of the Escorial, a post continued to his son Ignacio; and he died in the capital, at his lodging in the Treasury, in 1671.

He painted in a correct and agreeable style; and amongst the best of his works were, the large altar-piece of the Recolete Friars, representing St. Augustin in glory, and the pictures of Mary and Joseph in the chapel of Jesus, for which he also gave the architectural design, in the church of San Isidro el Real. Cean Bermudez possessed an etching of an Apostle, etched by him after one of his own pictures. In architecture, his style shared and increased the general corruption which prevailed in the art. As a sculptor, his works had considerable merit, although none of them, as Palomino audaciously pretends of a Christ at the column, were quite worthy of Michael Angelo.[1]

A Puga.

Antonio Puga was a scholar of Velasquez, whose early style he imitated with great exactness and success. He executed, in 1653, six pictures, seen by Cean Bermudez in the collection of Don Silvester Collar y Castro, and representing a variety of common and domestic subjects so happily, that they might have passed for works painted by his master in his youth at Seville.

B. M. de Agüero.

Benito Manuel de Agüero, born at Madrid in 1626, was the disciple of Mazo Martinez,[2] under whom he learned to paint battles and views of cities in an agreeable manner. Some of his works of this kind adorned the palaces of Buenretiro and Aranjuez; and he is said to have

[1] Palomino; tom. iii., p. 558. [2] Page 721

attracted the notice of Philip IV. in his visits to his master's studio, as well by his wit and talent for talking, as by the powers of his pencil. He died at Madrid in 1670, leaving a picture of St. Ildefonso in the church of the nuns of Sta. Isabel, which had something of the colour of Titian, but was reckoned less happy than his compositions on lighter subjects.

J. S. Navarro. Juan Simon Navarro was a painter who flourished at Madrid about the middle of the century. He executed, for the Prior's cell of the convent of the shod Carmelites, a picture of the Nativity of Our Lord; and in 1654 a large picture, representing the Blessed Virgin at her needle, and Joseph plying his carpenters' plane, whilst their Divine child fashioned a miniature cross at their feet. The latter picture afterwards passed into the collection of Don Ramon de Posada y Soto, where it was seen by Cean Bermudez, who commends its colouring, and the execution of some accessory flowers.

P. de Villafañe. Pablo de Villafañe was so famous as a painter of miniatures and illuminations, at Madrid, about 1635, that Quevedo has devoted to his honour twenty-two lines of a poem already quoted,[1] and assures the world that he excelled both Apelles and Albert Durer. He died young, and these laudatory verses are his sole memorial.

Engravers. Pedro de Villafranca Malagon, was born at Alcolea, in La Mancha, and became the scholar

[1] Obras, tom ix., p. 377, and chap. vii., p. 471, note 2.

of Vincencio Carducho, at Madrid. He addicted himself, however, rather to the graver than the pencil, and he was one of the few Spaniards who used the former instrument with neatness and dexterity. The first of his plates that attracted public attention, were those for Mendez de Silva's life of Alvarez Pereyra, Grand-Constable of Portugal, published in 1640; an architectural title-page embellished with the arms of Mendez de Haro, and two spirited portraits of the Constable and his historian.[1] Nine years later, he published a portrait of one Josef de Casanova, a writing-master, with his little boys plying their pens around him; and in 1653, his works had made him sufficiently famous to be appointed engraver in ordinary to Philip IV., with the salary of 100 ducats, the same that had been enjoyed by Pedro Perret.[2] He then began a series of plates of the Pantheon of the Escorial, which, with the portrait of the King, were finished in 1657, and were afterwards re-produced in 1698, as illustrations to the work of Father Santos.[3] In 1615 he engraved, for the official Rules of the Order of Santiago,[4] a title-page, representing that

P. de Villafranca Malagon.

1 Vida y hechos heroicos del Gran Condestable de Portugal D. Nuño Alvarez Pereyra Conde de Barcelos, de Orem, de Arroyolos, mayordomo mayor del Rey D. Juan I.; por Rodrigo Mendez de Silva, Lusitano; 8vo., Madrid 1640. It is dedicated to D. Luis Mendez de Haro-Sotomayor-Guzman, Conde de Morente, &c.

2 Chap. viii., p. 558. 3 Chap. iv., p. 172, note 2.

4 Regia y Establecimientos de la Orden y cavalleria del glorioso Apostol Santiago Patron de las Spañas, con la historia del origen y principio de ella; por Don Francisco de Vergara y Alaba, del Consejo de las Ordenes; folio, Madrid 1655.

glorious Apostle hewing down turbaned Saracens, and a pretty plate of the Immaculate Conception, in which the Virgin is surrounded by a wreath of fruits and flowers; in 1660, an allegorical title-page for the Rules of Calatrava,[1] and two years later another for those of Alcántara.[2] These works are also embellished with portraits of Philip IV., of which that in the book of Calatrava, is executed with the greatest sharpness and effect. In the reign of Charles II., he engraved the plates for Castillo's account of the late King's journey to the French frontier, and the marriage of the Infanta,[3] a title-page for a volume on the remaining order of Montesa;[4] and many other works. He likewise executed, at different times, portraits of the widowed Baroness Beatriz de Silveira, in the weeds of a nun; of Cardinal Moscoso, from Rizi's picture,[5] of good Bishop Juan de Palafox, the eminent divine and historian; of the dramatist, Calderon; and of other personages of distinction. His engravings are spirited and firm; but they want the delicate touch of Astor, and the force of Popma.[6] The only paintings of Villafranca, of which any notice has been preserved, are those which he executed as decorations for the church of San Felipe el

Paintings.

1 Diffinicionnes de la Orden y cavalleria de Calatrava, conforme al capitulo general celebrado en Madrid año de 1652; fol., Mad. 1660.

2 Deffiniciones de la Orden y cavalleria de Alcántara; fol., Mad. 1662.

3 Chap. ix., p. 659, note 2.

4 Montesa ilustrada, por el Prior de S. Jorge; 1668.

5 Page 697.

6 Chap. viii., p. 559.

Real, during the festival in honour of the promotion of St. Thomas de Villanueva, to the goodly fellowship of saints, in 1660, and for which he was paid 20,136 reals. The date of his death has not been recorded; but his latest engraving, noticed by Cean Bermudez, is that of Calderon, executed in 1676.

F. Navarro.

Francisco Navarro was an engraver, who executed the title-page, and a large plate of arms, for a descriptive account of an auto-de-fé held at Madrid in 1632,[1] and the title-page of a book called the Church militant, published by Fray Fernando Camargo y Salgado in 1642.[2] In the same year appeared Diego Lopez's Dissertation on Juvenal and Persius,[3] which likewise has an architectural title-page, of no great merit, by Navarro, with the effigies of Horace and the two later satirists placed on the top, and between the supporting columns of an arch, like saints in a retablo.

Toledo. A. Loarte.

Alexandro Loarte was a painter of Toledo, and disciple of El Greco. In 1622 he executed a large composition on the subject of the Miracles of loaves and fishes, for the convent of the Minim friars in that city; the year following, a hunting-piece, afterwards in the collection of Don Nicolas

[1] Auto-de-fé, celebrado en Madrid, el año de 1632.

[2] La Iglesia Militante, chronologica sacra y epitome historial de todo quanto a sucedido en ella; 4to., Madrid 1642.

[3] Declaracion magistral sobre las Satiras de Juvenal y Persio, principes de las poetas satiricos, por Diego Lopez, natural de Valencia, de la Orden de Alcantara; 4to., Madrid 1642.

de Vargas; and in 1626, a picture of hens and chickens, possessed by Don Bernardo Iriarte. These are the only specimens of his skill noticed by Cean Bermudez, who commends them for excellence of drawing and their Venetian cast of colour.

J. de Toledo.

Juan de Toledo was a disciple of Tristan, and held the office of painter to the Chapter of Toledo, from 1641 to 1645, the year of his death. In the sacristy of the Capuchins of that city, Cean Bermudez remarked an excellent small picture by this artist, representing the Virgin, and the Infants Christ and St. John.

Valladolid. M. Blasco.

Matias Blasco was a painter of credit at Valladolid early in this reign; and painted, for the church of San Lorenzo, four pictures of miracles performed by a famous Virgin adored there, and a Martyrdom of the patron saint. The latter work bore his signature, and the date 1621, and was somewhat better preserved than the rest, which time and neglect had much defaced when they were seen by Bosarte.[1] Blasco's style was simple and natural, and his colouring pleasing in tone.

D. V. Diaz.

Diego Valentin Diaz was a native of Valladolid, where he passed his life in successful practice of the art of painting, and in the discharge of the functions of a familiar of the Holy

1 Viage; pp. 139-140. Cean Bermudez says, that he flourished about 1650: the date copied from the picture by Bosarte shews that he came into notice at an earlier period.

Office. He executed many pictures for churches and monasteries, especially for San Benito, and the Jeronymite and Franciscan houses, of which the Jubilee of the Porciuncula[1] in the latter, was one of the most esteemed. He likewise coloured Hernandez's statue of the Conception, for the church of San Miguel at Vittoria.[2] Some of his best works still adorn the hospital for the maintenance and education of orphan girls, which he founded and endowed out of his savings and the inheritance left to him by a brother, who died in America.[3] The retablo of its chapel consists of a large canvass covered with an architectural design painted in imitation of carving, and containing pictures of St. Joachin and St. Anne, and the Annunciation of the Blessed Virgin. The chapel likewise contains the portraits of the munificent artist, and his wife Doña Maria de la Calzada, "he a grey-haired sharp old man, she a "dark-eyed dame."[4] The worthy pair lie buried within the same walls, beneath a slab bearing the following inscription, which is attributed to the pen of the husband:—

Endows an hospital.

Epitaph by himself.

ESTA IGLESIA HIZO, Y LA DEDICÓ AL NOMBRE DE MARIA SANTISIMA, DIEGO VALENTIN DIAZ, PINTOR, FAMILIAR DEL SANTO OFICIO. PARA CUYA CONSERVACION Y REMEDIO DE LAS HUÉRFANAS DE SU COLEGIO DEXÓ TODO SU HACIENDA. Y AUNQUE DE TODO SE LE DIÓ EL PATRONAZGO, FUÉ SU VOLUNTAD

[1] Chap. vii., p. 433. [2] Id., p. 446.
[3] Interian de Ayala; Pictor Christianus Eruditus; p. 195.
[4] Hand-book; p. 637.

SE DÉ AL QUE SEA MAS BIEN HECHOR. Y A ÉL Y A Dª MARIA DE LA CALZADO SU MUGER SE LES DÉ ESTA SEPULTURA. FUÉ A DAR CUENTA A DIOS AÑO DE 1660. AYUDESELE A PAGAR EL ALCANCE ROGANDO A DIOS POR ÉL.

One of his most pleasing pictures, says Bosarte,[1] was the Holy Family in the church of San Benito; a well composed and well coloured work, bearing the signature, "*Didacus Diaz, Pictor*, 1621," which is probably identical with that now in the Museum at Valladolid.[2]

F. Gil de Mena.

Felipe Gil de Mena was born at Valladolid in 1600, and studied painting under Vanderhamen[3] at Madrid, whence he returned with sufficient skill to open a school of design, which obtained much credit in his native city. He possessed a large collection of drawings, prints, and models, valued at his death, in 1674, at 3,000 ducats. For the Franciscan convent he painted, in 1644, a number of pictures on the life of the patron saint, of which Cean Bermudez considered a large composition, representing a feast, as the best. Some of these are now in the Museum at Valladolid, and one records how St. Francis and St. Dominic, after a meeting on religious affairs, for lack of bodily provender, refreshed themselves with prayer, and how ministering angels thereupon appeared, laden with a celestial banquet.[4] His most celebrated and curious work was a representation of a great auto-de-fé held at Valladolid,

1 Viage; p. 147.
2 Compendio Historico; p. 58.
3 Chap. viii., p. 555.
4 Compendio Historico; p. 64.

and painted for the Inquisition as a memorial of one of its triumphs. Bosarte[1] thought his drawing superior to his colouring, but that there was little in his pictures to arrest the eye. His portraits of the good painter Diaz and his wife partake of the style of Pantoja.[2]

G. Garcia Salmeron.

Cristobal Garcia Salmeron, was born at Cuenca, in 1603, and became a painter, under the instructions of Pedro Orrente, who resided for some time in that city.[3] Imitating the style of his master, he painted forcibly and well, with a Venetian tone of colouring. For the Cathedral, he executed several pictures, placed in the chapel of St. John Baptist, of which the principal composition represented the precursor of Our Lord preaching in the wilderness. He also painted the martyrdom of St. Stephen and St. Lawrence, and other works, for the convent of bare-footed Carmelites. Philip IV., appreciating his abilities, probably from personal observation at Cuenca,[4] employed him to paint a picture of a grand bull-feast given by that city in honour of the birth of the Infant Don Carlos, afterwards the second monarch of the name. This composition being sent to Madrid, hung, in the days of Palomino,[5] in the gallery that connected the Alcazar and the convent of the Incarnation; and the artist likewise painted a portrait of himself, at work upon

1 Viage; p. 143. 2 Hand-book; p. 637.
3 Chap. vii., p. 505. 4 Chap. ix., p. 627.
5 Pal., tom. iii., p. 533.

the picture. The last years of his life were passed at Madrid, where he painted the Good Shepherd for the Carmelite friars, and where he died, in 1666.

A. de Vargas.

Andres de Vargas was born at Cuenca, in 1613, and, coming as a lad to Madrid, he learned painting under Francisco Camilo, of whom he became the friend and imitator. He painted many works for the friars, and for private persons of the capital, and still more for the Cathedral and churches of his native city, where he died, in 1647. Besides many oil pictures, he executed, by order of the Chapter of Cuenca, the frescos in the chapel of our Lady of the Sagrario. He possessed some of the qualities of a good painter; but his style, says Cean Bermudez, was feeble, and he followed the injurious practice of regulating the quality of his pictures by their price.

Burgos; D. de Leyva.

Diego de Leyva was born, about 1580, at Haro, in the Rioja, a district of Old Castile. His youth is supposed to have been spent at Rome, whence he returned to Spain a painter, and married and settled at Burgos. In 1628, the chapter of Burgos appointed him to paint the portraits of certain dignitaries, amongst whom was Cardinal Zapata, for the chapel of St. Catalina, in the Cathedral, where, however, they were not placed. For the chapel of Our Lady, he likewise painted an altar-piece, representing her presentation in the temple. Becoming a widower, and his only daughter being married, he retired, at the age

of 53, to the magnificent Chartreuse of Miraflores, where he took the final vows, in 1634, and spent the rest of his life in the diligent performance of his monastic duties, and in the production of religious pictures. Amongst the latter, were fifteen large compositions on the life of St. Bruno, into one of which, the Appearing of St. Peter, he introduced his own portrait; eleven martyrdoms of members and ten pictures of saints and generals, of the order; a Crucifixion; and some pictures of the Blessed Virgin. But, like a true Carthusian, he shunned the cheerful haunts of love and affection; and his favourite subjects, says Bosarte,[1] were cruel martyrdoms, full of livid flesh and grisly wounds. In drawing and composition, says Cean Bermudez, he was considerably skilled; but his colouring was opaque; and although good passages were to be found in his works, his style, on the whole, was somewhat feeble. He died at Miraflores, on the 24th of November, 1637.

D. de Polo el menor.

Diego de Polo was born at Burgos, in 1620, and coming to Madrid, became the scholar of Lanchares.[2] He afterwards copied the works of Titian, at the Escorial, and acquired a fine Venetian-like manner of colouring. For the Alcazar, at Madrid, he painted two of the ancient Kings of Spain—Ramiro II., and Ordoño II.; for the convent of Mercy, a picture of the Baptism of Christ; and an Annunciation for the church

1 Viage, p. 334. 2 Page 691.

of Sta. Maria. Some of his works, executed for private persons, had the honour of being admired by Velasquez; and, but for his early death, in 1655, he might have attained a high rank amongst the painters of Castile. He is called the younger, to distinguish him from his uncle, another Diego de Polo, born at Burgos, in 1560, who painted a St. Jerome for the Escorial,[1] and died at Madrid, 1600.

D. de Polo el mayor.

Juan de Espinosa, was a townsman of Puente de la Reyna, in Navarre, who was employed, in 1653, to paint twenty-four pictures of the life of the patron saint, for the monastery of St. Millan, at Yuso. He executed twelve, with tolerable skill, but, dying before his task was accomplished, the rest were furnished by Fray Juan Rizi.[2]

J. de Espinosa.

Sculptors. J. M. Theotocopuli.

Castile produced no sculptor of any great note during this reign. Jorge Manuel Theotocopuli, son and scholar of El Greco,[3] practised the art, as well as that of architecture, with some success; and was appointed, in 1625, to the post of sculptor and architect to the Chapter. To the Cathedral he added the dome and lantern of the Muzarabic chapel,[4] notwithstanding the opposition of Fray Alberto de la Madre de Dios, a barefooted Carmelite who dabbled in architecture, and asserted that his design could not be carried into execution. He died in 1631, leaving un-

1 He might have been mentioned in chap. v., p. 272. 2 Page 694.

3 Chap. v., p. 276. 4 Chap. ii., p. 94.

finished the octagon Chapel, which he was carrying on according to the plans of the younger Nicolas de Vergara.[1] It was completed, after various delays, under the direction of Pedro de la Torre, a sculptor and architect of Madrid, who also furnished to the Italian Fanelli[2] a model for the throne of Our Lady of the Sagrario. Domingo de Rioja was a sculptor of Madrid, who, with his scholar Manuel Contreras, wrought on the bronze castings from the antique executed under the superintendance of Velasquez for the Alcazar.[3] For that palace he likewise modelled several bronze lions for ornamental purposes; and a Crucifix and a statue of St. Peter, for the convent of San Juan de Dios.[4] He died in 1656. Luis de Llamosa, a scholar of Gregorio Hernandez, flourished at Valladolid. Having assisted his master in several of his best works, he completed the altar of St. Benedict, which the great sculptor had left unfinished at his death, for the monastery of Sahagun, and to the perfect satisfaction of the fraternity.

P. de la Torre.

D. de Rioja.

L. de Llamosa.

Arragon and Catalonia, as usual, have but a meagre catalogue of artists in this reign. Francisco Ximenes was born at Tarazona in 1598, and having studied at Rome, came afterwards to Zaragoza, and painted some pictures for the Cathedral of the Seu. He afterwards went to Teruel, and painted for its Cathedral an Adoration

Arragon and Catalonia. F. Ximenes.

[1] Chap. v., p. 274. [2] Chap. viii., p. 571.
[3] Chaps. viii., p. 571-2, and ix., p. 648. [4] Chap. viii., p. 574.

of the Kings, which Cean Bermudez suspects him to have copied from the print of Rubens' fine work on the same subject at Madrid.[1] Dying at Zaragoza in 1666, from over-exertion in finishing a large picture within a given time, he left his substance to found a chapelry for sons, and a dowry-fund for orphan daughters, of painters. His colouring was better than his drawing; but his works being chiefly in fresco and distemper, few of them long survived him. His visit to Teruel, deprived that city of an able Valencian painter, Antonio Bisquert, a scholar of the Ribaltas, who having married and settled there in 1620, died of grief at seeing a stranger chosen in preference to himself to paint an altar-piece for the Cathedral. This soft-hearted artist had executed many esteemed works for the churches and convents, especially a picture of St. Ursula and her virgins, for the Cathedral in 1628, and a Dead Christ in the arms of the Virgin, an excellent copy from Sebastian del Piombo, in the church of Santiago.[2] None of his pictures are known to exist elsewhere.

A. Bisquert.

J. de Galvan.

Juan de Galvan, a man of family and fortune, was born at Lucena in Arragon, in 1598. He learned to paint, first at Zaragoza, and afterwards at Rome; and for the Cathedral of the Seu, in the former city, he executed, at his return from Italy, the Nativity of Our Lord, Sta. Justa, and Sta. Rufina,[3] and other large pictures, which Cean

[1] Chap. viii., p. 549. [2] Hand-book; pp. 873-4. [3] Chap. vi., p. 312.

Bermudez praises for their colouring. Being a man of studious and solitary habits, he could not bear to be interrupted or even seen at work: he was, however, respected by his fellow-citizens of Zaragoza, where he drove about the streets, says Palomino, in his coach, with much ostentation and grandeur,[1] and died in 1658, leaving a plentiful estate.

J. Martinez.

Jusepe Martinez was born in that city in 1612, and studied painting at Rome, in his youth, with considerable diligence and success. On occasion of the visit of the court to Arragon,[2] he attracted the notice of Velasquez, by whose recommendation, Philip IV. named him one of his painters, on the 10th of June, 1642. He was afterwards appointed to the same office by Don Juan of Austria, natural son of that monarch, who highly esteemed his abilities. But he chose rather to remain amongst old friends and tried patrons at home, than to risk his fortunes and reputation in the wider and more glorious field of Madrid; and he died in his native place, in 1682. Several of his works, grand in design, says Cean Bermudez, and agreeable in colouring, adorned the Cathedral of the Seu; and he engraved in 1631, an excellent portrait of Matias Piedra. He likewise cultivated literature, and wrote a quarto volume, never published, entitled "*Discursos "practicables del nobilisimo arte de la Pintura,*"

[1] Palomino; tom. iii., p. 471.

[2] Chap. ix., p. 624.

from which Cean Bermudez drew many of his materials for his notices of art in Arragon.

M. de Espinosa. Miguel de Espinosa enjoyed sufficient reputation as a painter at Zaragoza to be invited in 1654, in that capacity, to Yuso, by the Benedictine fathers. In their monastery of San Millan de la Cogolla he painted Our Lord's Miracles of the water turned into wine, and of the multiplication of the loaves and fishes, and other works; and the expenses of his journey thither and back were defrayed by the brotherhood. *Pietro Micier.* Pietro Micier was an Italian, who flourished as a painter at Zaragoza in this century, and amassed a considerable fortune, which he left for charitable purposes to the churches for which he had painted; and *Pablo Micier.* Pablo Micier, a judge of the audience and an *Urzanqui.* amateur, and one Urzanqui, were native artists of considerable reputation in the same city.

Fr. R. Berenguer. In Catalonia, about the middle of the century, at the Chartreuse of the Scala Dei, Fray Ramon Berenguer, afterwards prior, painted a series of small pictures for the cloister, on subjects taken from the history of St. Bruno and the order, for which he is said to have made copies at Paular, from the celebrated works of Carducho,[1] whose *F. Gassen.* style he imitated with tolerable success. Fran- *P. Cuquet.* cisco Gassen, and Pedro Cuquet, painters of Barcelona, executed a series of pictures on the life of St. Francis de Paula, for the convent of Minim friars in that city; works which displayed

[1] Chap. vii., p. 419.

considerable genius in composition, and knowledge of colouring, although they had suffered severely when Cean Bermudez saw them, by "the havoc of repair."[1] Both of these artists died at Barcelona: Gassen in 1658, Cuquet in 1666. At Tarragona, a lady named Angelica, painted the illuminations of the Cathedral choir-books, in 1636, with great neatness and skill. *Angelica.*

Francisco de Santa Cruz, a sculptor, born at Barcelona in 1586, is believed to have studied his art in Italy. He executed some excellent works in his native city, of which the most esteemed were the noble altar of the conventual church of the Holy Trinity, of which the principal group represented the dead Saviour in the arms of the Almighty; the stone statue of St. Francis Xavier, in the Jesuits' church, and the Infant Jesus with his cross, over the door which opens on the public walk called the Rambla. His carvings are also to be met with in other churches of the province. He died at Barcelona in 1658. *Sculptors. F. de Santa Cruz.*

Agustino Pujol of Villafranca, who is also supposed to have gone to Italy for instruction, was likewise an able sculptor. Cean Bermudez speaks with high admiration of the knowledge of composition displayed in his bas-reliefs, and the grandeur of his draperies. At Barcelona he made a noble design for a high altar for the church of St. Mary of the Sea, but the work being *A. Pujol.*

[1] Sir Thomas Lawrence, in a letter to Sir D. Wilkie; Life of Wilkie, vol. ii., p. 492.

entrusted to an intriguing rival, who carved galley-sterns in the arsenal, he retired in disgust to Tarragona, where he died in an hospital, in 1643, aged 58 years. He executed a fine Crucifix, and other works for the Carthusians of Scala Dei, and several saintly statues for the parish church of Martorel.

Valencia.

J. de Ribera.

A fairer field of art awaits us at Valencia. Xativa, an ancient town of that delicious region, hung amongst cypresses and palms on a hill overlooking the vale of the Guadamar, the cradle of the Borgias, and so faithful to the house of Austria in the war of the succession, that the victorious Bourbon changed its name to San Felipe,[1] is also notable as the birth-place of the painter Josef de Ribera. Neapolitan writers have claimed him as a native of Gallipoli on the gulf of Otranto; and they assert that he was the son of a Spanish officer of its fortress, by a wife of that place, and that his practice of writing himself on his pictures, Spaniard of Xativa, arose from mere vain-glory, and a desire to shew that, by blood at least, he belonged to the ruling nation.[2] Cean Bermudez, however, has set the question at rest, by discovering the register of his baptism, by which it appears that he was born at Xativa on the 12th of January, 1588, and that his parents were named Luis

[1] The original name was restored, by a decree of Cortes, in 1837. Widdrington's Spain and the Spaniards in 1843; vol. ii., p. 328.

[2] Bernardo de Dominici; Vite de' Pittori, Scultori, ed Architetti, Napoletani; 3 tomes 4to, Napoli 1742-3; tom iii., p. 1--2, where his father is called Antonia Ribera, and his mother Dorotea Caterina Indelli.

Ribera and Margarita Gil. They sent him, in his boyhood, to be educated for a learned profession, at the university of Valencia, which, however, the bent of his inclination led him to forşake for the school of Francisco Ribalta. His youthful talents there obtained for him some distinction; and some of his works of this period, were said, although on doubtful authority, to hang in the library of the convent of the Temple.

Ribera in Italy.

By what means he found his way to Italy, history does not inform us. But it is certain that he was at Rome at a very early age, and in a very destitute condition; subsisting on crusts, and clad in rags, and endeavouring to improve himself in art, by copying the frescos on the façades of palaces, or at the shrines at the corners of streets.

Poverty.

Industry.

His indigence and his industry attracting the notice of a compassionate Cardinal, who, from his coach-window, happened to see him at work, that dignitary provided him with clothes, and with food and lodging in his own palace. Ribera, however, needed the spur of want to arouse him to exertion; he found, that to be clad in decent raiment, and to fare plentifully every day, weakened his powers of application; and therefore, after a short trial of a life in clover, beneath the shelter of the purple, he returned to his poverty and to his studies in the streets. The benevolent Cardinal was, at first, highly incensed at his departure, and when he next saw him, rated him soundly as an ungrateful little Spaniard; but being informed

of his motives, and observing his diligence, he admired his stoical resolution, and renewed his offers of protection, which, however, Ribera thankfully declined. This adventure, and his abilities, soon distinguished him amongst the crowd of young artists: he became known by the name which still belongs to him, Il Spagnoletto, and as an imitator of Michael Angelo Caravaggio, the bold handling of whose works, and their powerful effects of light and shade, pleased his strong but somewhat coarse mind. But he also copied several works of Rafael, and carefully studied the works of the Caracci in the Farnese palace, with much benefit, as he himself confessed, to his style.[1] Having scraped a little money together, he likewise visited Parma and Modena, to examine the master-pieces of Correggio, with which those cities abounded;[2] and some of the Spaniard's subsequent works, those in the chapel of Sta. Maria Bianca, in the church of the Incurables at Naples, were considered by the critics as admirable imitations of the soft Correggiesque style.[3]

Called "Il Spagnoletto."

Travels.

Finding Rome overstocked with artists, and having had a quarrel with Domenichino, which, perhaps, rendered it unpleasant for him to remain in the same city, he determined to remove to Naples. His purse, at this time, was so low, that he was obliged to leave his cloak in pawn at his inn, in order to clear his score, or to obtain

Goes to Naples.

[1] Dominici; tom. ii., p. 3. [2] Chap. ix., p. 639.
[3] Dominici; and Lanzi, tom. iv., p. 107.

money for the journey. It was probably in the southern capital that he became the scholar of Caravaggio, a ruffianly painter of ruffians, who had fled thither to escape punishment for a homicide which he had perpetrated at Rome. He cannot, however, have been very long benefitted by the instruction, or depraved by the example of this master, who spent the latter portion of his turbulent life at Malta, and escaped from deserved durance in that island, only to die of a sun-stroke, in 1609. Fortune now began to smile upon him, and threw him in the way of a rich picture-dealer, who gave him some employment, and was so charmed with his genius, that he offered him his beautiful and well-dowered daughter in marriage. The Valencian, being no less proud than poor, at first resented the proposal as an unseasonable pleasantry upon his forlorn condition; but at last finding that it was made in good faith, he took the good the gods provided, and at once stepped out of solitary indigence, into the possession of a fair wife, a comfortable home, a present field of profitable labour, and a prospect of future opulence.

marries a rich wife.

Ease and prosperity now rather stimulated than relaxed his exertions. Choosing for his subject the Flaying of St. Bartholomew, he painted that horrible martyrdom, in a composition with figures of life size, with a fidelity to nature so accurate and frightful, that when exposed to the public in the street—perhaps at

Introduction to the Vice-regal Court.

the door of the picture-dealer—it immediately attracted a crowd of shuddering gazers. The place of exhibition being within view of the royal palace, the eccentric Viceroy Don Pedro Giron, Duke of Ossuna,[1] who chanced to be taking the air on his balcony, enquired the cause of the unusual concourse, and ordered the picture and the artist to be brought into his presence. Being well pleased with both, he bought the one for his own gallery, and appointed the other his court-painter, with a monthly salary of sixty doubloons, and the superintendence of all decorations in the palace.

Appointed Court-painter.

The Neapolitans were equally astonished and chagrined at the promotion of their Spagnoletto; and began to stand in awe of his well-known arrogance and malice, which they had formerly derided or resented. Looking upon him as the possessor of the Viceroy's ear, they immediately began to ply him with gifts and adulation. He was soon at the head of a faction of painters, that endeavoured, by intrigue and violence, and for a while with signal success, to command a monopoly of public favour. Amongst these, Belisario Corenzio, by birth a Greek, and a scholar of the Cavaliere d'Arpino, was pre-eminent in audacity and address.[2] His impudent depreciations of a Madonna, painted by

Faction of Painters, headed by Ribera.

B. Corenzio.

[1] For some excellent stories of this whimsical humourist and lover of practical jokes, see Voyage en Espagne; 12mo., Cologne 1667, pp. 316—320.

[2] Dominici; tom. ii. p. 296.

Annibal Caracci, for a new church of the Jesuits, induced those tasteless fathers to transfer a large commission for pictures from that artist to himself; and his persecutions finally drove the great Bolognese from Naples, and caused him to undertake the fatal journey to Rome, in the dog-days, which ended in his death. By fawning on Ribera, and by giving him sumptuous dinners, he obtained the place of painter to the Viceroy, an honour which he might have honourably attained, by means of his pencil. Gianbattista Caracciolo,[1] a native Neapolitan, and a tolerable imitator of the style of Annibal Caracci, relying on his favour with the nobility, at first withstood the Valencian and Greek usurpers; but finding himself overborne by their superior interest, at length consented to join their villanies.[2]

G. Caracciolo.

The conspiracy of these three miscreants, to get themselves employed to paint the great chapel of St. Januarius, is one of the most curious and disgraceful passages in the history of Italian art.[3] Like warring priests, they conceived that a pious end justified the use of the basest means. They hesitated not at fraud, violence, or murder, in order to obtain an occasion of preaching, by the silent eloquence of the pencil, the truths and the charities of the Christian faith. The chapel is that sumptuous portion of the Cathedral of Naples, known as the Treasury, rich

Contest for the chapel of St. Januarius.

1 Sometimes called Battistiello or Battistelli.

2 Dominici; tom. ii., p. 281.

3 Lanzi; tom. ii., p. 323-5.

in marble and gold, and, in the opinion of the faithful, yet richer in its two celebrated flasks of the congealed blood of St. Januarius. The commissioners to whom the selection of the artists was left, seem to have been men of some taste, but still greater timidity. They first entrusted *D'Arpino.* the task to the Cavaliere d'Arpino, then at work at the Chartreuse of Naples. Him Ribera and his crew immediately assailed with all kinds of persecution; and at last drove him to take shelter *Guido.* with the Benedictines of Monte Cassino. Guido was next chosen. His servant was, soon after, soundly thrashed by two hired bravos, and ordered to tell his master that the same treatment was in store for himself, if he laid a brush upon the walls of St. Januarius; a hint which drove him also from the city. The dangerous honour was *Gessi and his assistants.* then accepted by Gessi, an able scholar of Guido. He arrived at Naples with two assistants, named Ruggieri and Menini, who were soon afterwards inveigled on board a galley in the bay, and were never more heard of. The commissioners now gave in: they allotted the frescos of the chapel to the Greek and Neapolitan ruffians, Corenzio and Caracciolo, and the altar-pieces to the Spaniard, who actually commenced their labours. But, either because they had discovered the guilt of these wretches, or because they repented of the choice from motives of taste, or from mere caprice, the commissioners again changed their minds, and with a levity worthy of their former pusillan-

Domenichino.

imity, ordered the faction to desist, and to make way for Domenichino. Foreseeing the danger to which he would be exposed, his employers offered him a handsome remuneration, and they obtained from the Viceroy an idle menace against any one who should molest him. The triumvirate, enraged at their discomfiture, were now more inveterate and more active than ever. No sooner had the unfortunate Domenichino taken possession of the field, than they commenced their offensive operations. They harassed him with anonymous letters full of dark hints and threats; they slandered his character; they talked contemptuously of his works; they bribed the plasterers to mix ashes with the mortar on which his frescos were to be painted. Ribera persuaded the Viceroy to order certain pictures of the poor artist, and treacherously carried them off, before his slow and fastidious hand had brought them to perfection, or re-touched and ruined them before they met the great man's eye. Growing desperate, the victim, who was now somewhat old and corpulent, retired from the contest, and nearly killed himself by a gallop to Rome; but in an evil hour, being persuaded to return, he resumed his labours and his miseries; and soon after died of a broken heart, not without suspicion of poison, in 1641. It is a satisfaction to know that the conspirators did not, after all, gain possession of the chapel, for which they had fought with so much wicked energy. The Neapolitan

died in the same year as Domenichino; the Greek, already an old man, two years later. The Valencian painted only a single altar-piece, a grand composition, on a subject well suited to his gloomy genius, and representing St. Januarius, led by the tormentors to the furnace, whence he came out unscathed, like a second Daniel, at Nola, in the days of Dioclesian.[1] Lanfranco executed the fine frescos of the dome, and finished the chapel; and thus an artist, who, although a friend, does not seem to have been an accomplice of the faction, reaped the chief benefit of its crimes.

Lanfranco.

Neapolitan story of the close of Ribera's life.

The Neapolitans, who hated Ribera for his country and for his arrogance, with true Italian hatred, have a tradition which brings his story to a close with somewhat of poetical justice.[2] When Don Juan of Austria came to Naples in 1648, they say that the Valencian entertained him at an ostentatious musical party, and that he became enamoured of Maria Rosa, the painter's eldest daughter, who was remarkable for her beauty and grace. Dancing with her at balls, and visiting her under pretence of admiring her father's pictures, the Prince sighed and the maiden yielded; he carried her to Sicily; and when his passion was cloyed, he placed her in a convent at Palermo. Stung with shame,

1 Villegas; Flos Sanctorum, p. 446. The picture is described at great length in Dominici; tom. iii., p. 8.

2 Dominici; tom. iii., p. 20, 21.

the father sank into profound melancholy: he retired to a house at Pausilippo, where he and his wife spent the time in conjugal strife and recrimination on the subject of their disaster; and, finally, he forsook his family and disappeared from Naples, leaving his end a mystery.

Spanish account.

This story is treated as a mere fable by Cean Bermudez, who, departing from his usual candour, is silent as to the misdeeds of his countryman. According to him, the life of the Valencian at Naples glided on in an uninterrupted flow of prosperity. The unknown adventurer, who had stolen into the city without a cloak to his back or a real in his pocket, occupied sumptuous apartments in the Vice-regal palace; he maintained a large retinue of liveried lackeys; and his wife took the air in her coach, with a waiting gentleman to attend upon her, like the proudest dame that glittered in the Strada di Toledo. Six hours each morning he devoted to the labours of the pencil; the rest of the day was given to the pleasures of life, to visiting or receiving the best company of Naples. Whatever were his quarrels with Italian artists, he was always on excellent terms with the Spanish Viceroys. Each successor of Ossuna—Alba, the art-loving Monterey, Arcos, sumptuous Medina de las Torres, stern Oñate—was, in turn, his friend and munificent patron. In 1630 the Roman Academy of St. Luke enrolled him amongst its members. In 1644 Innocent X. sent the cross

of the Order of Christ[1] to the perpetrator or instigator of crimes which merited the galleys. And in 1656 he died at Naples, in the enjoyment of riches, honours, and fame.

Ribera's philosopher's stone.

Ribera seems to have been a man of considerable social talent, lively in conversation, and dealing in playful wit and amusing sarcasm. His Neapolitan biographer[2] relates, that two Spanish officers, visiting at his house one day, entered upon a serious discussion upon alchemy. The host, finding their talk somewhat tedious, gravely informed them that he himself happened to be in possession of the philosopher's stone, and that they might, if they pleased, see his way of using it next morning at his studio. The military adepts were punctual to the appointment, and found their friend at work, not in a mysterious laboratory, but at his easel, on a half-length picture of St. Jerome. Entreating them to restrain their eagerness, he painted steadily on, finished his picture, sent it out by his servant, and received a small rouleau in return. This he broke open in the presence of his visitors, and throwing ten golden doubloons on the table, said, "Learn of me how gold is to be made; I do "it by painting, you by serving his Majesty; "diligence in business is the true alchemy." The

1 Dominici, tom. iii., p. 18, could not discover the order of knighthood to which Ribera belonged, although there remained traditionary evidence that he enjoyed knightly rank. I have followed Cean Bermudez in adopting the statement of Palomino, tom. iii., p. 481.

2 Dominici; tom. iii., p. 18.

officers departed somewhat crest-fallen, neither relishing the jest, nor reaping much benefit from the enunciation of a precept which doubtless had ever been the rule of their predatory practice at Naples.

His person;

Although the Spagnoletto was diminutive in stature,—whence his popular appellation,—he possessed considerable personal advantages; his complexion was dark, his features well-formed and pleasing, and his air and presence befitted the great name which he bore.

portrait,

His portrait—tolerably engraved by Alegre,[1] in which he has depicted himself with flowing cavalier-like locks, and holding in his hand a sketch of a grotesque head—is widely known by prints.

wife,

The name of his rich wife was Leonora Cortese, or Cortes; she loved to display her charms and her finery at the gala and the revel; and she bore her husband five children, two of whom died in infancy.

children;

Their son, Antonio, lived the easy life of a private gentleman, in the enjoyment of his father's gains; their two daughters, Maria Rosa and Annicca, were both remarkable for their beauty, and the latter became the wife of Don Tommaso Manzano, who held an appointment in the war-office.[2]

house;

Ribera did not remain contented all his life with his apartments in the vice-regal palace; and his last house was a spacious and sumptuous mansion in front of the church of St. Francis Xavier, and at the corner of the

[1] Amongst the "Españoles Illustres." [2] Dominici; tom. iii., p. 19.

Strada di Nardô, which afterwards became the residence of his fortunate scholar, Luca Giordano.

scholars.

Of the disciples of the Valencian, none more successfully imitated his style than Giovanni Dô, whose works were frequently confounded with his; and Aniello Falcone, the battle-painter, and the great Salvator Rosa himself, likewise received instruction in his school.

Popularity in Italy,

Few Italian artists are better known in Italy than Ribera. At Naples no new church with any pretensions to splendour, no convent with any character for taste, was thought complete without some of his gloomy studies. The Jesuits employed him largely in their stately temples dedicated to Jesus and St. Francis Xavier; for the Carthusians he painted a celebrated Descent from the Cross; noble votaries of St. Januarius adorned their palaces with his pictures of that holy and incombustible being;[1] and his scraggy sackcloth-girt St. Jeromes and red-eyed St. Peters were scattered over the whole wilderness of Neapolitan shrines.

and in Spain.

In Spain he was held in almost equal honour; and his works were more widely diffused than those of Velasquez himself. Philip IV. being one of his most constant patrons, his works abounded at the Escorial and the Alcazar, and were also fashionable in the churches and convents of Madrid. The nuns of Sta. Isabel hung over their high altar one of his Virgins of the Conception, in which they caused Claudio Coello to re-paint

[1] Page 748.

the head, because they had heard the scandal about Don Juan of Austria, and believed their Immaculate Lady to be a portrait of the peccant Maria Rosa.[1] Salamanca possessed a number of his pictures in the fine nunnery built out of the spoils of provinces by Monterey, for whom they were painted. Specimens of his pencil were likewise to be found at Vittoria and Granada, Cordova, Valladolid, and Zaragoza.

Style.

His ordinary style is familiar to all Europe. At St. Petersburg, as well as at Madrid, it is proverbial how

> "Spagnoletto tainted
> His brush with all the blood of all the sainted."[2]

Fondness for horrors.

No Van Huysum ever lingered over the dewy breast of a rose, or the downy wing of a tiger-moth, no Vanderwerf ever dwelt on the ivory limbs of Ariadne, with more fondness than was displayed by Ribera in elaborating the wrinkles of St. Anthony the Hermit, or the blood-stained bosom of the martyr Sebastian, bristling with the shafts of Dioclesian's archers. His strength lay in the delineation of anatomy, his pleasure in seizing the exact expression of the most hideous pain. St. Bartholomew flayed alive, now in the Queen of Spain's gallery,[3] Cato of Utica tearing out his own entrails, in the Louvre,[4] are masterpieces of horror, too frightful to be remembered without a shudder. Of Ixion on the wheel, in the Royal

1 Page 748.
2 Byron; Don Juan, canto xiii., st. 71.
3 Catalogo, No. 42.
4 Gal. Esp., No. 244.

gallery of Madrid,[1] the tale is told, that being bought for a large price by Burgomaster Uffel of Amsterdam, it so wrought on the imagination of his good dame in her pregnancy, that she brought forth a babe with hands incurably clenched, like those of Juno's lover in the picture. The shocked parents immediately got rid of their Ixion; it was carried back to Italy, and, in time, found its way to the royal collection in Spain.[2] It is a curious example of the perversity of the human mind, that subjects like these should have been the chosen recreations of an eye that opened in infancy on the palms and the fair women of Valencia, and rested for half a life-time on the splendours of the bay of Naples. The jealous implacable Spaniard was indeed cursed with the evil eye, seeing frightful visions in the midst of sunshine and beauty,

"Omnia suffuscans mortis nigrore."[3]

Works of a more pleasing character.

He did not, however, always paint in this savage and revolting style. At the Escorial there is a large picture by him of Jacob watering the flock of Laban,[4] in which the figure of the Shepherd-patriarch is remarkable for its dignity and grace. The Cathedral of Valencia has an Adoration of the Shepherds,[5] a subject which he often painted,

1 Catal., No. 484. 2 Palomino; tom. iii., p. 464.

3 Lucretius; Lib. iii., v. 39.

4 In the Louvre there is a repetition of this picture, ascribed to Murillo. Gal. Esp., No. 146.

5 Repeated in the Louvre. Gal. Esp., No. 220.

wherein the dark-eyed mother of God is a model of calm and stately beauty. But perhaps the picture which best displays the vigour of his pencil, is that of Jacob's Dream, in the Queen of Spain's gallery.[1] The composition consists of

Jacob's Dream.

nothing more than a way-worn monk, in his brown frock, lying asleep beneath a stump of a tree, with his head pillowed on a stone; whilst the phantom-ladder and a few angel shapes are dimly indicated afar off, in the clouds, merely to give a name to the picture. The deep slumber of weariness was never more exactly represented: you pause instinctively in approaching the sleeper, and tread softly; you think you see his bosom heave, and hear his measured respiration.

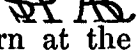
Ribera painted portraits in a style which few artists have excelled. In the National Museum

Portraits.

[1] Catalogo, No. 116.

at Madrid there is a full-length picture of the Duke of Modena, doubtless the friend and sitter of Velasquez,[1] a handsome olive-complexioned prince, in a suit of black velvet and an ample black cloak; and a half-length of a military commander, in a buff coat, and with spectacles of the most modish magnitude on his nose;[2] both ascribed to his pencil, and executed with a force and spirit which is worthy of the great master of Castile, and renders his atrabilious jealousy of other artists quite unaccountable and inexcusable.

Sketches. His sketches, executed with the pen, or with red chalk, were finished with great care, and highly

Etchings. esteemed by collectors. He etched twenty-six plates, from his own pictures or designs, with much neatness. Of this series, Cean Bermudez esteemed Silenus with Satyrs and Bacchantes as the best and rarest; and there is also a spirited portrait of Don Juan of Austria, on horseback, with a view of Naples in the back ground, signed "*Jusepe de Rivera, f.* 1648," in which the head was afterwards changed by another hand to that of the bastard's half-brother Charles II., and the date to 1670.[3] Several of these etchings bear the painter's monogram, 

E. March. Esteban March was born at the end of the sixteenth century at Valencia, where he passed his life in the practice of his profession as a

1 Chap. ix., pp. 618—639. 2 Id., p. 636, note 1.

3 Le Peintre Graveur, par Adam Bartsch, 20 tomes, 8vo. Vienne 1803—1821, tom. xx., p. 79—87. Bartsch enumerates only eighteen of Ribera's etchings, besides one which he mentions as of doubtful authenticity.

painter. His master was Pedro Orrente, from whom he learned to colour with somewhat of Venetian richness. Eccentric in character, and violent in temperament, he appears to have resembled the elder Herrera, as well in his reckless habits of life, as in his dashing style of painting. Battles being his favourite subjects, his studio was hung round with pikes, cutlasses, javelins, and other muniments of war, which he used in a very peculiar and boisterous manner. As the mild and saintly Joanes was wont to prepare himself for his daily task by prayer and fasting, so his riotous countryman used to excite his imagination to the proper creative pitch by beating a drum, or blowing a trumpet, and then assaulting the walls of his chamber with sword and buckler, laying about him, like another Don Quixote, with a blind energy that told severely on the plaster and the furniture, and drove his terrified scholars or assistants to seek safety in flight. Having thus lashed himself into a sufficient frenzy, he performed miracles, says Palomino,[1] in the field of battle-painting; throwing off many bold and spirited pictures of Pharaoh and his host struggling in the angry waters, or mailed Christians quelling the turbaned armies of the Crescent. One of his pictures on the first of these subjects is in the Queen of Spain's gallery,[2] which likewise possesses

Strange method of study.

Paints battles.

[1] Palomino; tom. iii., p. 476.

[2] Catalogo, No. 548.

Coarse subjects.

an Encampment of Turks,[1] painted by him. He delighted in whatever was coarse and repulsive, preferring rough unkempt heads, skins shrivelled with age and sun, and the bloodshot eye of intemperance, to the damask peach-like cheek of young beauty,

"and those doves' eyes,
That can make gods forsworn."[2]

A pair of old leering drunkards, with faces like that of Bardolph, as described by Fluellen, "all "bubukles, and whelks, and knobs, and flames "of fire,"[3] a man with a wine-cup, and a woman with a bottle, are amongst the most forcible and hideous heads in the Royal gallery of Madrid.[4]

Religious pictures.

He sometimes painted religious subjects, but not with the vigour and verisimilitude which he displayed in those of vulgar nature. Palomino, however, commends his Last Supper, executed for the church of San Juan del Mercado. For the Franciscan friars of Valencia, also, he painted two miracles of St. Francis de Paula, representing that holy man causing, like another Moses, water to gush from a rock, to quench the thirst of certain soldiers, and bringing a live lamb out of a kiln of quick lime. In the shaggy beard and attenuated form of St. Jerome he found a congenial subject,[5] which he has treated with his usual strength, in a picture now in the Queen of Spain's collection.

[1] Catalogo, No. 292.
[2] Coriolanus, act v., sc. 3.
[3] Henry V., act iii., sc. 6.
[4] Catalogo, Nos. 316—318.
[5] Id., No. 544.

As a painter of battles, he was undoubtedly an artist of high merit; and although few critics will agree with Palomino, that his works are "stupendous, and worthy of eternal remem- "brance," few will withhold from them the more measured praise of Cean Bermudez, for brilliancy of tone, and for the skill with which the dust, smoke, and dense atmosphere of the combat are depicted.

Eccentric and disorderly habits.

The eccentric and disorderly manners of March were not confined to his painting-room. Being of a loose and idle disposition, he would work only when compelled by want, or when the fit, the *cacöethes pingendi*, was strong upon him. At other times he absented himself from his house, and kept very late hours, to the great annoyance of his wife. Receiving him when he came home, on these occasions, with the usual conjugal asperity, the poor woman drew upon herself the tempest of rage which at other times he wreaked upon his walls. She consulted her confessor as to the best means of reclaiming him; and the good man, owning that it was a hard case, suggested the obvious and only remedies, gentleness and endearments, instead of complaints and reproaches. This advice she endeavoured to follow, but with no good result, "for," says Palomino, "the wild beast was not "to be tamed by caresses, and many strange "passages took place between them, which,

" being somewhat indecent, I forbear to des-
" cribe."

Adventure of the fish fried in linseed-oil.

He ventures, however, to record one of the least objectionable. The painter had gone out betimes one day, leaving neither meat nor money in the house, and was absent till past midnight, when he returned with a few fish, which he insisted on having instantly dressed for supper. The wife said there was no oil; and Juan Conchillos one of the pupils, being ordered to fetch some, objected that all the shops were shut up. " Then take linseed-oil," cried the impetuous March, " for, *por Dios*, I will have these " fish presently fried." The mess was therefore served with this unwonted sauce, but no sooner tasted, than it began to act as a vigorous emetic upon the whole party, " for, indeed," says Palomino, gravely, " linseed-oil, at all times of a " villanous flavour, when hot is the very devil."[1] Without more ado, the master of the feast threw fish and frying-pan out of the window; and Conchillos, knowing his humour, flung the earthen chafing-dish and charcoal after them. March was delighted with this sally, and embracing the youth, he lifted him from the floor, putting him in bodily fear, as he told Palomino in his old age, that he was about to follow the coals and viands into the street. As for

[1] Pal., tom. iii., p. 470. " Porque el aceyte de linaza gustado es infame, y hervido es una peste." He seems to speak from experience, and I, for one, am willing to take his word for it.

the poor weary wife, she thought of her crockery, and remarking in a matter-of-fact way, "what "shall we have for supper now?" went to bed; whither her husband, pleased with the frolic of spoiling his meal, and breaking his dishes, seems to have followed her in a more complacent humour than was usual with him. The facetious pranks and chamber sword-play of this whimsical man came to an end in 1660, when he died, at a good old age, in his native city.

M. March.

His son and scholar, Miguel March, born in 1633, being thus freed from a thraldom which he and his fellow disciples found sufficiently irksome, went to study at Rome. At his return to Valencia, he followed his father's trade of painting battles and miracles, but with far less spirit and success. For the Capuchin friars and nuns of the city, he executed several passages from the life of their patron, St. Francis de Paula, and a Calvary for the church of San Miguel; and also eight pictures of the Saviour's Passion, which perhaps still exist, for the parish church of Carcaxente. If a man of less genius than his father, he was also less of a savage; his drawing and colouring were agreeable;[1] and he died at Valencia in 1670.

Fr. A. Leonardo.

Fray Agustin Leonardo, a native of the kingdom of Valencia, is supposed to have taken the habit of the order of Mercy at Xativa. In

[1] Palomino, tom. iii., p. 554.

1620, he was a brother of the convent of that order at Puig, near Valencia, where he painted for the sacristy four large pictures of the finding of the image of Our Lady of Puig, an idol of great fame; the Siege of Valencia, and its surrender to King Jayme the Conqueror, and the battle of Puig, in which St. George fought in person on the side of the Christians. These paintings were used in 1738, to adorn the façade of the Valencian convent of Mercy, during the festival in which the city celebrated the fourth centenary of its deliverance from the Infidel. Leonardo afterwards visited Seville, where he painted a picture, which may perhaps exist in the Museum or elsewhere, of Our Lord and the woman of Samaria at the well, signed *Frater Augustinus Leonardo Hispanus, inventor faciebat Hispali die* 4 *Junii anno Dñi* 1624. Prieto, General of his order, called him to Madrid in 1624-5, when he painted two pictures for the great staircase of the convent of Mercy. His works possessed some merit, says Cean Bermudez, in drawing and composition, but were harshly coloured. He was thought to excel in portraiture, and executed a likeness of the poet Gabriel Bocángel, who praised it in a sonnet, declaring, that between the poet and the picture it was hard to tell

"Qual el pintado es, ó qual el vivo."[1]

[1] For similar eulogies on pictures, by Martial, Lope de Vega, and Cowley, see chap. vii., p. 435.

The time and place of his death remain uncertain, but it probably happened in Valencia soon after 1640.

J. G. de Espinosa.

Jacinto Geronimo de Espinosa was the son of Rodriguez de Espinosa[1] and Aldonza Lléo, and was born at Cocentayna, on the 20th of July, 1600. He became the disciple in painting of his father, and is supposed to have also studied both at Valencia under Francisco Ribalta, and in Italy. In his twenty-third year, he was at Valencia painting a picture of Our Lord, known as the Christ of the Rescue, in the convent of Sta Tecla; and he appears to have settled in that city, where he married N. de Castro, who died in 1648. In 1638, he painted eight large pictures for the cloister, and other works for the convent of the Carmelites, for which he was paid 800 pounds of Arragonese money. No painter was ever more industrious, or more popular, and few more prolific or more pious. The plague appearing at Valencia in 1647, he placed himself and his family under the guardianship of San Luis Beltran, who not only preserved, by his intercession, the whole household from contagion, but cured the master, of water in the brain. For these benefits, therefore, Espinosa vowed to his protector a series of pictures, which he placed, in 1655, in San Luis's chapel, in the convent of San Domingo. After executing pictures for almost every town within the dominions

1 Chap. vii., p. 503.

of Valencia, he died in that city in 1680, and was buried in the church of St. Martin. In many of his works he was assisted by his son Miguel Geronimo, who imitated his style with moderate success, and does not appear to have survived him.

M. G. de Espinosa.

Works.

The museum of Valencia contains many of his pictures, some of high merit, and little inferior to the works of the Ribaltas, to which they bear a strong family resemblance. One of the finest is Christ appearing to St. Ignatius Loyola, in which the character of that stern passionless face is well preserved: it is of life-size, and signed "*Hieron. Jacino de Espinosa*, "*ano* 1653." Another excellent specimen of his skill, although in a very ruinous condition, is the Communion of Mary Magdalene, in which that loving Saint is represented kneeling in her wonted sackcloth and luxuriant hair, to receive the eucharist from the hands of a priest clad in crimson robes, very like that gorgeous dalmatique still preserved in the Patriarch's college, for which it was embroidered by good Queen Margaret.[1] St. Luis Beltran on his bier, with the priest bending over him to kiss his cold hand, probably one of the pictures of his thank-offering to the Saint,[2] is likewise painted in a masterly style. A fourth composition, inferior as a work of art to these, and still more injured by time, deserves notice as a record of one of the most

[1] Chap. vii., p. 413. [2] Page 763.

impudent fictions with which priestcraft ever encumbered a religious faith. It represents a stiff and sturdy Capuchin, confronting a mounted cavalier, whom he has probably been rebuking for his ungodly life, and who, wishing to put an end to the sermon, has drawn from his holster a pistol, whereof the trigger being pulled converts, not the monk into a martyr, but the barrel of the instrument into a cross, bearing the effigy of the crucified Redeemer.

G. Bausá.

Gregorio Bausá was born in the island of Majorca in 1590, and died at Valencia in 1656. He was the scholar of Francisco Ribalta, and painted the holy achievements of St. Luis Beltran, and other popular religious subjects, for the churches and convents, with considerable reputation.

V. Guirri.

Vicente Guirri, a native of Valencia, became a friar in the Augustine convent of that city in 1608, and devoted his time to prayer and penitence, and to the execution of devotional pictures, within its walls, till 1640, when he died.

P. Pontons.

Pablo Pontons, likewise a Valencian by birth, was the scholar and imitator of Pedro Orrente. The convent of Mercy was largely adorned with the productions of his pencil; and he painted, with Jac. Ger. de Espinosa, four esteemed pictures for St. Mary's church, at Morella. His last known work, a portrait of a friar, which hung in the library of the convent of Mercy, bore the date 1668.

T. de Yepes.

Tomas de Yepes flourished at Valencia about

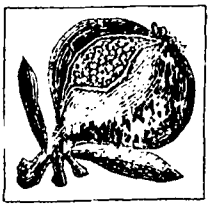
1642, as a painter of bodegones, fish, and meats, but especially fruit and flowers, which he depicted with great neatness of execution, and brilliancy of colour. He died at Valencia, in 1674, and was buried in the church of San Esteban.

A. and U. Marzo.

Andres and Urban Marzo, were brothers, and painters of some credit, at Valencia. The first executed two pictures of St. Anthony of Padua, one for the parish church of Santa Cruz, and another for that of Santa Catalina; and he also designed the title-page for a book, published in 1663, by Don Juan Bautista de Valda, describing the grand festival held in the city the year before, in celebration of a bull of Alexander VII., proclaiming the favourite Valencian doctrine of the Immaculate Conception. Urban painted a picture of Our Lord bearing his cross, in a private collection at Valencia, and said to be a work of merit.

Goldsmith. L. Puig.

Luis Puig, a goldsmith, deserves notice as the maker of a beautiful silver ark, designed to contain the consecrated Host on Thursdays in the Holy Week, which cost 5,000 ducats, and was presented in 1630, by the Canon Leonardo de Borja, to his Cathedral at Valencia.



CHAPTER XI.

REIGN OF PHILIP IV.—1621—1625 CONTINUED.

WHILST Andalusia, fertile in genius, furnished a great chief to the school of Castile, the principal cities of the province still possessed some of the ablest painters that ever shed a lustre upon Spanish art.

F. de Zurbaran.

Francisco de Zurbaran was born at Fuente de Cantos, a small town of Estremadura, situated amongst the hills of the Sierra that divides that province from Andalusia, and was baptized there on the 7th of November, 1598. His first instructions in art were drawn, says Palomino,[1] from some forgotten painter of that secluded district, who had, perhaps, been the scholar of Morales, during that great master's sojourn at the neighbouring town of Frexenal.[2] The elder Zurbaran had intended to bring up his son to

1 Palomino, tom. iii., p. 527.

2 Chap. v., p. 285.

his own calling of husbandry; but, observing his abilities and inclination for painting, he released him from the plough, and sent him to the school of the licentiate Juan de Roelas, at Seville.[1] There his talents and his application being equally extraordinary, soon gained him considerable reputation. Like Velasquez, he early formed the resolution, that every thing which he placed on his canvass should be copied directly from nature; and he would not paint even a piece of drapery without having it before him, on the lay-figure. As in the case of Velasquez, the effects of this patient diligence were soon observed in his works; and his delineations of men and things were faithful and forcible fac-similes of their faces and forms. In the management of his lights and shadows, he loved breadth and strong contrast; he appears to have imitated the style of Caravaggio, to whom many of his works might be readily attributed; and, on account of this resemblance, he has been called the Caravaggio of Spain.

Works; at Seville.

In 1625, he painted for the Cathedral a series of excellent pictures on the life of the Apostle Peter, a gift to the dim unworthy chapel of that saint, from the Marquess of Malagon. The centre-pieces in the retablo represent the first bearer of the keys sitting in pontifical vestments, and his deliverance from prison by the angel; and these are flanked by other passages

[1] Chap. vii., p. 450.

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Francisco de Zurbaran.

of his history, such as his want of faith, in walking the water,[1] and the vision of unclean beasts let down in the mysterious sheet.[2] About the same time he also executed the grand allegorical picture, known as St. Thomas Aquinas, as an altar-piece for the college of that saint, justly esteemed his finest work, and one of the highest achievements of the Spanish pencil. It now hangs over what was once the high altar of the friars of Mercy, in the Museum of Seville. The picture is divided into three parts, and the figures are somewhat larger than life. Aloft, in the opening heaven, appear the Blessed Trinity, the Virgin, St. Paul, and St. Dominic, and the angelic doctor St. Thomas Aquinas ascending to join their glorious company; lower down, in middle air, sit the four doctors of the Church, grand and venerable figures, on cloudy thrones; and on the ground kneel, on the right hand, the Archbishop Diego de Deza, founder of the college,[3] and on the left, the Emperor Charles V., attended by a train of ecclesiastics. The head of St. Thomas is said to be a portrait of Don Agustin Abreu Nuñez de Escobar, prebendary of Seville, and from the close adherence to Titian's pictures observable in the grave countenance of the imperial adorer, it is reasonable to suppose that in the other historical personages the likeness has been preserved wherever it was practicable. The dark mild face, immediately

Picture of St. Thomas Aquinas.

1 Matt.; xiv., 30. 2 Acts; x., 11. 3 Chap. ii., p. 96.

behind Charles, is traditionally held to be the portrait of Zurbaran himself. In spite of its blemishes as a composition—which are, perhaps, chargeable less against the painter than against his Dominican patrons of the college—and in spite of a certain harshness of outline, this picture is one of the grandest of altar-pieces. The colouring throughout is rich and effective, and worthy the school of Roelas; the heads are all of them admirable studies; the draperies of the doctors and ecclesiastics are magnificent in breadth and amplitude of fold; the imperial mantle is painted with Venetian splendour; and the street-view, receding in the centre of the canvas, is admirable for its atmospheric depth and distance.

Guadalupe;

Zurbaran was afterwards called to the great monastery of Guadalupe, to paint for the Jeronymite friars eleven pictures on the life of the holy doctor, their patron saint, and two altar-pieces representing St. Ildefonso and St. Nicolas Bari, which he executed with brilliancy and success. Returning to Seville, he was employed at the Chartreuse of Santa Maria de las Cuevas, one of the fairest mansions of St. Bruno, notable as having held for a while the bones of Columbus, rich in Gothic and plateresque architecture, in sumptuous tombs, plate, and jewels, carvings, books, and pictures,[1] and celebrated by Navagiero a century before, for its groves of

Seville; Chartreuse.

[1] Ponz. tom. viii., pp. 231-239, and tom. ix. pp. 153-155.

orange and lemon-trees, on the banks of the Guadalquivir.[1] For these well-lodged Carthusians he painted the three remarkable works now in the Museum at Seville, representing St. Bruno conversing with Pope Urban II.; St. Hugo visiting a refectory, where the monks were unlawfully dining upon flesh-meat; and the Virgin extending her mantle over a company of Carthusian worthies. In the first of these pictures, the Pontiff, in a violet robe, and the recluse in white, with a black cloak, sit opposite to each other, with a table between them covered with books; their heads are full of dignity, and all the accessories finely coloured. In the third, the strangeness of the subject detracts from the pleasure afforded by the excellence of the painting. The second is the best of the three, and is curious as a scene of the old monastic life of Spain, whence the cowled friar has passed away like the mailed knight. At a table, spread with what seems a very frugal meal, sit seven Carthusians in white, some of them with their high peaked hoods drawn over their heads; the aged bishop Hugo in purple vestments, and attended by a page, stands in the foreground; over the heads of the monks there hangs a picture of the Virgin; and an open door affords a glimpse of a distant church. These venerable friars seem portraits; each differs in feature from the other, yet all bear the impress of long years of solitary

St. Bruno, St. Hugo, and Virgin.

[1] And. Navagiero; Viaggio in Spagna, &c.; fol. 14.

and silent penance; their white draperies chill the eye, as their cold hopeless faces chill the heart; and the whole scene is brought before us with a vivid fidelity, which shows that Zurbaran studied the Carthusian in his native cloisters, with the like close and fruitful attention that Velasquez bestowed on the courtier, strutting it in the corridors of the Alcazar or the alleys of Aranjuez. He likewise painted for the shod and barefooted friars of the order of Mercy, a number of pictures on the life of San Pedro Nolasco, and other subjects; a variety of works for the Capuchins, Trinitarians, and the parish churches of San Roman, San Esteban, and San Buenaventura; and for the church of San Pablo a Crucifixion, signed *Franciscus de Zurbarán, f.* 1627, and highly extolled for the relief and roundness of the figure, which rivalled the effect of carving.[1]

Churches and convents.

Before Zurbaran reached the age of thirty-five, he was appointed painter to the King. The exact time of his promotion, the works or the interest by which he obtained it, and the date of his first visit to Madrid, remain unknown. But the great number of his works in Andalusia, and their rare occurrence in the capital, and in Castile, prove that his life was principally spent in his native province. In 1633, he finished a series of pictures, of the life of Our Lord, and of the Evangelists, and other Saints, for the high-

Appointed painter to the King.

Pictures for the Carthusians of Xeres.

[1] Ponz., tom. ix., p. 89.

altar of the fine Chartreuse of Xeres de la Frontera, of which the vast decaying cloister may still be seen on the sherry-growing banks of the Guadalete. One of these pictures bore his signature, in which he wrote himself painter to the King.

Works at Buenretiro.

He was called to court, says Palomino,[1] in 1650, by Velasquez, at the desire of Philip IV., who employed him to execute for a saloon at Buenretiro, ten works, representing the labours of Hercules, now in the Queen of Spain's gallery.[2] The King, according to his favourite custom, used to visit him whilst engaged on these pictures, and on one occasion expressed his admiration of his powers, by laying his hand on his shoulder, and calling him "painter of the "King, and king of the painters." Diaz de Valle mentions that he conversed with him at Madrid, in 1662, and Palomino asserts that his death took place there in that year. By his wife, Doña Leonor de Jordera, whom he married in early life at Seville, he left several children, and to one of their daughters the chapter of that city granted, in 1657, the life-rent of a house in the Calle de Abades. In proof of the esteem in which the painter was held at Seville, Palomino relates, that having retired to his native town of Fuente de Cantos, he was followed

death;

wife;

children.

[1] Pal., tom. iii., p. 528.

[2] Catal. Nos. 203, 223, 233, 244, 251, 282, 293, 302, 309, 325. Cean Bermudez enumerates only four.

thither by a deputation from the corporation of the city, entreating, not in vain, his return, a story which Cean Bermudez considers doubtful and not very probable. His portrait in the Louvre,[1] from which the present engraving is taken, represents him a man of some personal advantages, and dressed in the extreme of the fashion.

Works.

Zurbaran was one of the most diligent of painters, and his works have found their way into most of the great galleries of Europe. The Louvre alone, possesses, or professes to possess, no less than ninety-two of his pictures.[2] The legends of the Carthusians and monks of the order of Mercy, were his staple subjects; and as he was called upon to execute them in large quantities to clothe the vast walls of convents, they are often very coarsely and carelessly painted. The pictures in the Museum at Seville, already noticed,[3] are, without doubt, his finest works. In that city the spacious church, also, of the Hospital del Sangre, possesses eight small pictures by him, each representing a sainted woman. Of these, Sta. Matilda, in a crimson robe, embroidered with gold and pearl; Sta. Dorotea, in lilac; and Sta. Ines, in purple, carrying a lamb in her arms, are the best, and they seem memorials of some of the reigning beauties

Seville.

1 Gal. Exp. No. 401.

2 In the Gal. Esp., 81; in the Collection-Standish, 11.

3 Pp. 769—771.

of Seville. The Cathedral of Cadiz has a fine specimen of Zurbaran's larger works in the Adoration of the Kings, a grand picture, rich in gorgeous draperies, which hangs on the south side of the great door, and perhaps came from the Chartreuse of Xeres. Besides his labours of Hercules, the Royal gallery at Madrid contains two well-painted passages from the life of his favourite, San Pedro Nolasco,[1] and a delightful picture of the Infant Jesus,[2] lying asleep on a cross, and wrapped in royal purple, a subject frequently painted by Guido and Murillo, but never with more delicacy and grace. Of his gloomy monastic studies, that in the Louvre[3] of a kneeling Franciscan holding a skull, is one of the ablest; the face, dimly seen beneath the brown hood, is turned to heaven; no trace of earthly expression is left on its pale features, but the wild eyes seem fixed on some dismal vision; and a single glance at the canvas imprints the figure on the memory for ever. Unrivalled in such subjects of dark fanaticism, he could also do ample justice to the purest and most lovely of sacred themes. His Virgin, with the Infant Saviour and his playmate St. John, signed *Fran. de Zurbaran*, 1653, in the Duke of Sutherland's gallery at Stafford House, is one of the most delicious creations of the Spanish pencil. By the mellow splendour of its

Cadiz.

Madrid.

Paris.

London.

[1] Catalogo, Nos. 40, 190. [2] Id., No. 317.
[3] Gal. Esp., No. 351.

colouring, the eye is "won as it wanders" over those sumptuous walls, gemmed with the works of far greater renown. The head of the Virgin unites much of the soft ideal grace of Guido's Madonnas, with the warm life that glows and mantles in the cheek of Titian's Violante; and her hair is of that rich chesnut brown, Rosalind's colour, so beautiful and so rare both in nature and in art. The children recall the graceful cherubs of Correggio; the goldfinch in the hand of the Baptist seems to live and flutter; and the dish of apples might have been newly gathered from the canvas of Van Heem, or from the orchards of the Guadalvin or the Severn.

Style and merits.

Zurbaran undoubtedly stands in the front rank of Spanish painters. He painted heads with admirable skill, but he had not that wonderful power which belonged to Velasquez, of producing an exact fac-simile of a group of figures at various distances: none of his large compositions equal the Meniñas[1] in airy ease and truth of effect; nor have his figures the rounded and undefined, yet truly life-like, outlines which charm in the works of Murillo. But in colouring he is not inferior to these great masters; and his tints, although always sober and subdued, have sometimes much of brilliancy and depth of Rembrandt's style, as is the case in his excellent small picture of Judith and her handmaid, in the collection of the Earl of Clarendon.[2] He is the peculiar painter of

His monks;

1 Chap. ix., p. 649. 2 In London.

monks, as Rafael is of Madonnas, and Ribera of martyrdoms; he studied the Spanish friar, and painted him with as high a relish as Titian painted the Venetian noble, and Vandyck the gentleman of England. His Virgins are rare, and in general not very pleasing; but he frequently painted female saints, apparently preserving in their persons the portraits of beauties of the day, for the rouge of good society may often be detected on their cheeks. In the delineation of animals he was likewise successful; and Palomino mentions with approbation his pictures,[1] of an enraged dog, from which chance observers used to run away, and of a yearling lamb, deemed by the possessor of more value than a hecatomb of full-grown sheep.

women;

animals.

Francisco Lopez Caro was born at Seville, in 1598, and became a scholar of Roelas. After practising the art of painting in his native city with indifferent success, he repaired, some time before 1660, to Madrid, where he died in 1662. Portraiture was the only branch of his art in which he obtained any reputation. Francisco Caro, his son and scholar, born at Seville in 1627, followed Alonso Cano to Madrid, and, under the instruction of that master, became a painter of considerable eminence. For the chapel of San Isidro, in the church of San Andres in the capital, he executed nine or ten pictures on the life of the Blessed Virgin; and his finest work was a large

F. Lopez Caro.

F. Caro.

[1] Palomino; tom. iii., p. 528.

composition on the subject of the Jubilee of the Porciuncula,[1] into which he introduced the portraits of Don Antonio de Contreras and his wife, painted for the Franciscan convent at Segovia. He died at Madrid, in 1667.

C. Vela. Cristobal Vela, born at Jaen in 1598, acquired the first principles of painting at Cordoba, probably from some disciple of Cespedes, and afterwards finished his studies in the school of Vincencio Carducho, at Madrid. He fixed his residence at Cordoba, where he painted several works for the Cathedral, and the convents and hospitals, and died suddenly in 1658, whilst quenching his thirst at the well of his own house. His son, the

A. Vela. Licentiate Antonio Vela, was born at Cordoba in 1634, and became a priest of great virtue, and a painter of considerable skill and reputation. For the Augustine friars of his native city, he executed two excellent pictures on subjects taken from the life of the great doctor, their patron Saint, and he painted and gilded several retablos for other convents. He died, in 1676, much regretted by the clergy and the artists.

F. Varela. Francisco Varela was born at Seville towards the end of the 16th century, and next to Zurbaran, was the ablest of the scholars of Roelas. In 1618, he was employed by the Carthusians of Sta. Maria de las Cuevas to execute copies of certain pictures, by Fray Louis Pascual Gaudin,[2] to supply the place of the originals, which they were about to

[1] Chap. vii., p. 433. [2] Chap. v., p. 294.

send to the Grand Chartreuse. Nothing is recorded of his life; but he died, according to Palomino,[1] in 1656, leaving many works in the churches and convents of Seville, to attest his skill and diligence, and preserve his name from oblivion. In the church of San Bernardo, without the walls of Seville, may be seen his Last Supper, which Cean Bermudez esteemed one of his best productions. It is signed *Ffr.co Varela*, 1622. Our Lord and his disciples are seated at a round table, on which the cup, goblet, and a metal dish are admirably painted; and the colouring throughout is agreeable. Judas in yellow drapery, and clutching the bag with an expression of face in which treachery strives with terror, is the most effective of the figures.

J. Uceda Castroverde.

Juan Uceda Castroverde, another scholar of Roelas, flourished at Seville, and painted in 1623, for the shod friars of the order of Mercy, an excellent altar-piece representing the Holy Family, with the Eternal Father looking from the clouds above, coloured in the Venetian style of his master.

A. Cano.

Alonso Cano was the last of the great artists of Spain who followed the practice of Berreguete, and obtained distinction in the three arts of painting, sculpture, and architecture. He was born on the 19th of March, 1601, in the city of Granada, and was baptized in the parish church of San Ildefonso. His parents were Miguel Cano,

1 Palomino, tom. iii., p. 469.

a native of Almodovar del Campo, and Maria de Almansa, a native of Villarobledo, in the province of La Mancha, both of gentle blood. Miguel Cano being a carver of retablos, brought his son up to his own calling; and the talents of the lad having attracted the notice of Juan de Castillo,[1] that master recommended the removal of the family to Seville, for the sake of the better instruction which that city afforded. This advice being followed, Alonso was placed in the school of the painter Pacheco;[2] from which he was, eight months afterwards, removed to that of Castillo himself. He is also said to have partaken of the rough training of the elder Herrera.[3] In sculpture he became the disciple of Martinez Montañes;[4] and the classical dignity of his style led Cean Bermudez to conjecture that he must have bestowed much careful study on the antique marbles which then graced the galleries and gardens of the Duke of Alcala's palace.[5]

Retablos at Seville.

Amongst the earliest known works of Cano, were three retablos, designed, carved, and painted by him, for the college of San Alberto, and two for the conventual church of Sta. Paula; the pictures and statues of which, in the opinion of Cean Bermudez, surpassed the works of his instructors. Pacheco and Zurbaran were employed, at the same time with him, in the college; but his productions were so esteemed,

1 Chap. vii., p. 461. 2 Id., p. 462. Palomino, tom. iii., p. 575.
3 Chap. vii., p. 454. 4 Id., p. 483. 5 Id., p. 489.

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Alonso Cano.

that the Provincial of the order of Mercy invited him to execute a series of paintings for the cloister of the convent under that rule, a task which, however, he declined from diffidence, says Palomino, of his own powers; but, more probably, because he was dissatisfied with the pay proposed by the friars.

Retablo at Lebrija.

In 1628, Miguel Cano was engaged to erect a new high altar in the parish church of Lebrija,[1] a small town with a ruined Moorish castle, and a tall Moorish belfry, which tower above the olive-

View of Lebrija.

covered slopes that skirt the southern marshes of the Guadalquivir. The year following, he presented his plan, estimated to cost 3000 ducats,

1 A view of Lebrija, *Nebrissa*, by Hoefnaeghel, may be found in Braun and Hogenberg's work. See above, chap. vi., p. 311. The sketch for the present woodcut was taken in 1845, from the road to Cabezas de San Juan. The town and its antiquities are well described in Jacob's Travels in the south of Spain. 4to. London, 1811; Letter viii., p. 46.

which was approved by the authorities, and the work was begun. But, the artist dying in 1630, the execution of the design fell upon his son Alonso, who completed it in 1636, and was paid 250 ducats over and above the stipulated price. The painting and gilding, and the indifferent pictures, were executed by Pablo Legote, at the price of 35,373 reals. This altar-piece still maintains its place in the huge Greco-Romano church of Lebrija; it seems to have undergone neither alteration or repair since the original artists removed their tools and scaffolding from the chapel; but stands, with its wealth of tarnished gilding, a monument of the sumptuous devotion of a former age. It consists of two stories, supported on four spirally-fluted columns, rich with cornices, elaborately carved. Four pieces of sculpture display the genius of Alonso Cano; a Crucifixion, which crowns the edifice; a pair of colossal statues of St. Peter and St. Paul, in the second story; and a lovely image of the Blessed Virgin, enshrined in a curtained niche over the slab of the altar. These carvings were long famous in Andalusia, and Palomino asserts that artists have been known to come from Flanders, in order to copy them for Flemish churches.[1] Although hardly of sufficient importance as works of art, to repay a journey from the Scheldt to the Guadalquivir, they are executed with skill and spirit;

Carvings.

[1] Palomino; tom. iii., p. 576.

the Crucifix and the Apostles are not inferior to works of Montañes; and the head of the Madonna, with its deep blue eyes and mild melancholy grace, is one of the most beautiful pieces of the coloured carving of Spain.

Seville. Chartreuse;

Amongst the convents of Seville, in which Cano was largely employed, was that of the Carthusians, whose refectory he adorned with eight pictures, representing Adam and Eve driven from Paradise, Joseph escaping from Potiphar's wife, and other biblical subjects; their sacristy with a fine copy of a Madonna, Christ and St. John, by Rafael; and their church with other works. For the church of Monte Sion, he executed a large picture of Purgatory; for the nuns of the Immaculate Conception, a stone statue of that mystery, which adorned the portal of their chapel; and for the nuns of St. Anne, a figure, carved in wood, of the beloved Evangelist.

Ch. of Monte Sion.

Duel, and flight to Madrid.

His versatile genius soon obtained for him the first place amongst the artists of Seville, a position which his somewhat arrogant temper disposed him to maintain at all risks against all comers. In 1637 a quarrel, on some forgotten subject of dispute, produced a duel between him and Sebastian de Llanos y Valdes, a painter of amiable character and considerable talent, in which Cano, who was an expert swordsman, severely wounded his adversary. Evading the arm of the law, he escaped to Madrid, where

he renewed his acquaintance with his fellow-scholar, Velasquez, and by the kindness of that generous friend, obtained the protection and the favour of Olivarez. In 1639, the minister appointed him to superintend certain works in the royal palaces.

Church-pictures at Madrid.

He was likewise engaged in painting various pictures for the churches and convents; amongst which some of the best were an altar-piece in the church of Santiago, representing an angel shewing a flask of water to St. Francis, as a symbol of the purity requisite to the priestly office; and pictures of the Patriarch Joseph, and Our Lord at Calvary, in the church of San Gines. The latter of these pictures still hangs in its original chapel, on the epistle side of the church; it is a work of great brilliancy and power, and it commemorates a scene in the Passion which the pencil has not very commonly approached. Seated on a stone, with his hands bound, the Saviour awaits the completion of the cross with holy resignation; his figure and noble countenance contrast strikingly with the brawny ruffian who hews the timber at his side; and further off, the Virgin and her weeping company are dimly seen in the shadow of the descending darkness.[1] For the church of Sta. Maria he also painted a large picture of St. Isidro, miraculously rescuing a drowning child from a well. The praises

Ch. of Santiago.

"

Ch. of San Gines.

Ch. of Sta. Maria.

[1] This picture has been tolerably engraved in Spain; but my impression of the plate does not bear the engraver's name.

bestowed upon this work, by the painter Mayno, having excited the curiosity of Philip IV., that royal amateur proceeded to the church, to judge of the powers of Cano, under pretext of adoring Our Lady of the Granary, a celebrated brown image carved by Nicodemus, coloured by St. Luke, and brought to Spain by the blessed St. James.[1] The abilities of the artist were soon rewarded with the place of painter to the King; and he was also appointed drawing-master to the Infant Don Balthazar Carlos, who, like the Scottish Solomon under George Buchanan, found him altogether wanting in the deference which usually belongs to the preceptor of a prince, and was wont to complain to the King of his asperities. In 1643, he was an unsuccessful candidate for the office of Master of the Works to the Chapter of Toledo, which was conferred, on the 13th of August, on Felipe Lazaro de Goiti. He was employed, however, soon after to paint the monument for the Holy Week, in the conventual church of San Gil, at Madrid.

Murder of his wife.

The year 1644 was marked in the history of Cano by a tragical event, which embittered his life, checked the prosperous course of his labours, and fixed upon his character a charge, which it is now impossible either to substantiate or clear away. Returning home on the night of the 10th of June, he found, according to his own version of the story, his wife lying on her bed

[1] Villafañe; Imagenes Milagrosas, p. 14. Lope de Vega wrote a poetical history of the *Virgen de la Almudena.* Obras, tom. xv., p. 411.

a bleeding corpse, pierced with fifteen wounds apparently inflicted by a small knife, and grasping a lock of hair, indicative of a desperate struggle. Her jewels were missing from the house; and an Italian servant, whom Cano used as a model, having likewise disappeared, the murder and robbery was at once attributed to him. But, in the hands of the lawyers, the case assumed a new aspect. It was proved that Cano had been jealous of this man; that he had lived upon bad terms with the deceased; and that he was notoriously engaged in an intrigue with another woman. Alarmed for his safety, the suspected artist fled from Madrid, and causing it to be reported that he had taken the road to Portugal, he sought refuge first in a Franciscan convent of the city of Valencia, and then in the Chartreuse of Portacæli, a monastery situated amongst the woodlands of the neighbouring Sierra. There he painted pictures of Our Lord bearing his cross, of the Crucifixion, and of a holy woman named Inez de Moncada, who dwelt in those solitudes;[1] and he remained for some time exercising his pencil on various subjects, for the embellishment of the sheltering cloister, until he deemed it safe to venture back to the capital. Although received into the house of his friend, Don Rafael Sanguineto,[2] the eye of the law was still upon him, and he fell into the gripe of the alguazils; who, according to the barbarous usage of the time, sought to wring from his own lips by

Cano suspected of the crime.

Flight and return.

Apprehension and torture.

[1] Ponz, tom. iv., p. 157. [2] Chap. x., p. 690.

means of torture, evidence sufficient to convict him. Under this infliction, pleading excellence in art, a plea in certain cases admitted by the law, he craved exemption for his right hand from the ligatures, a boon conceded, says Palomino, by the order of the King ;[1] and having passed through the ordeal without uttering a cry, he was set at liberty with a character judicially spotless. From the scanty records of this transaction which remain to us, it is impossible to decide whether Alonso Cano were a brave man fallen on evil days and evil tongues, or a remorseless villain saved from an assassin's death by the iron strength of his nerves. The suspicions against him must have been very strong, otherwise his friend Velasquez would probably have interfered in his behalf. On the other hand, the Regidor Sanguineto must have believed him innocent, otherwise he would not have afforded him the shelter of his roof. It is also fair to give Cano's character the benefit of the doubts which are suggested by the contradictory nature of the evidence. Palomino asserts that he fled to Valencia to escape apprehension ; but an old document, cited by Pellicer y Tovar,[2] makes it appear that he was put to the question within a few days

1 Palomino ; tom, iii., p. 579.

2 Josef Pellicer y Tovar, the historian, whose MSS. Annals are quoted by Ceau Bermudez, in Los Arquitectos, tom. iv., p. 37, n. 2. The paper which he cites is dated 14th June, 1644, and mentions the murder as having taken place four days before.

after the murder. Both these authorities agree in making Madrid the scene of the tragedy; whereas Bosarte relates, that they still shew at Valladolid, the house wherein it was enacted.[1]

Occupations at Madrid;

This calamitous episode in Cano's life does not appear to have inflicted any very permanent injury on his reputation, or on his subsequent fortunes. The black charge brought against him cannot have obtained much general credit, since his patrons of the Church and the court continued to employ and caress him. He retained his place about the Prince of Asturias, and his habits of plain spoken censure of the Infant's youthful scrawlings. In 1647, the brotherhood of Our Lady of Sorrows appointed him their *mayor-domo*, or chamberlain; and in the same year he was fined in that capacity 100 ducats for absenting himself from a procession; a fine which gave rise to a lawsuit of fifty years duration, in which the painters and goldsmiths of the guild seemed to have maintained that the burden of the solemnity ought to fall upon the alguazils of the court. When Queen Mariana arrived in her new kingdom in 1648, he was architect of a great triumphal arch, a work of a novel and fantastic character, erected at the gate of Guadalajara, in honour of the royal bride's entry into the capital of the Spains. And in 1650, we find him at Toledo, called thither by

and Toledo.

[1] Bosarte, Viage Artistico, p. 145. The house, says he, is "la primera á mano derecha entrando por la plazuela vieja á la calle de San Martin."

the chapter, for the purpose of inspecting and giving his opinion on the works in progress in the octagon chapel of the Cathedral.

Removal to Granada.

He soon afterwards determined to take priests' orders; and leaving Madrid, he fixed his abode in his native city of Granada. The stall of a minor canon in the Cathedral falling vacant, he suggested to his friends in the Chapter, that it would be for the advantage of that body, were an artist appointed, and permitted to exchange the choral duties of the preferment for the superintendence of the architecture and decorations of the church; and, on these terms, obtained a recommendation in his own behalf to the Crown. Philip IV., always ready to befriend a good artist, at once conferred the benefice upon Cano, with the Nuncio's dispensation from certain of its duties, upon condition that he received ordination within a year. Part of the Chapter murmured at the choice, and even sent deputies to Madrid to petition against the induction of an unlearned layman into their reverend society; but the reasonings of these churchmen only drew forth from their master a reply, already recorded,[1] less flattering to their order than to their new colleague.

Appointed to a Canonry.

Works at Granada

Thus backed by royal favour, he took peaceable possession of his stall on the 20th of February,

[1] Chap. viii., p. 515. When Jean Baptiste Lulli, the great musical composer, who began life as a scullion, was made *secrétaire du Roi*, his brethren in office were as ill-pleased as our canons of Granada. His master, Louis XIV., consoled him for their insolence by saying, "I have honoured them, not you, by placing a man of genius among them."

1652, and soon justified his election, and conciliated the canons, by the diligent exercise of his pencil and his chisel for the embellishment of the stately Cathedral. A chamber on the first floor of the great bell-tower was assigned to him, as his studio. For the high altar he sculptured an image of Our Lady of the Immaculate Conception, which was so highly esteemed, that a Genoese gentleman several times offered to purchase it at the price of 4000 doubloons, of which offer, says Palomino, evidence was preserved in the archives. He designed and superintended the execution of two silver lamps, for the principal chapel, and of the elaborate lectern of the choir, formed of fine woods, bronze, and precious stones. The top of this lectern he also adorned with an exquisite carving of Our Lady of the Rosary, about eighteen inches high, which was so greatly prized, that it was afterwards removed to the sacristy, and kept amongst the reliques and rich jewels of the church. And for the sacristy he gave the plan of a new portal, and painted eleven pictures, nine of them representing passages from the life of the Blessed Virgin; and two, the heads of Adam and Eve.

for the Cathedral;

"

Churches, and Convents.

The Cathedral did not, however, monopolize the time and genius of its artist-canon. He gave the design of a magnificent altar-piece, carved for the nuns of the convent of the Angel, by his disciple Pedro de Mena, and executed several of its statues with his own chisel; and he also painted

for the same sisterhood, a fine picture of Our Lord parting with the Blessed Virgin in the Via Dolorosa. For the Capuchins of the convent of San Diego, without the city walls, he painted many works; and he enriched the church of the Dominican nuns of Sta. Catalina, with a series of half-length Apostles.

Visit to Malaga.

The Bishop of Malaga[1] being engaged in improving his Cathedral-church, invited Cano to that city, for the purpose of designing a new tabernacle for the high altar, and new stalls for the choir. He had finished his plans very much to the prelate's satisfaction, when he was privately informed that the intendant of the works proposed to allow him a very trifling remuneration. "These "drawings" said he, "are either to be given away "for nothing, or to fetch 2000 ducats;" and packing them up, he mounted his mule, and took the road to Granada. The niggardly intendant learning the cause of his departure, became alarmed, and sending after him, agreed to pay him his own price for the plans.

Story of the Bishop.

During his stay at Malaga, the city was visited by a dreadful inundation of the sea, of which Palomino tells a ridiculous story at the expense of the Bishop. The waters rising rapidly, whilst the clergy were assembled in the Cathedral praying for their decrease, the terrified prelate left his throne, and took refuge in the organ, telling Cano,

[1] Called by Palomino, Fray Alonso de Santo Tomas; but it may have been Bishop Antonio Henriquez, whose portrait, by Cano, long hung in the church of the Dominicans at Malaga. Ponz. tom. xviii, p. 192.

who ventured to ask why, that it was better to be crushed to death in the mighty instrument than to undergo the slower process of drowning. "My Lord," replied the canon, "if we are to "perish like eggs, it matters little whether we "be poached or boiled;" a pleasant conceit,[1] which, uttered in such a conjuncture, says the historian, displayed great magnanimity. The flood happily subsided, leaving the organ unshaken, and the Bishop in the enjoyment of his mitre, and the canon of his jest.

Granada.

On his return to Granada, Cano made sketches for a series of pictures on the life of St. Dominic, for the Dominican friars of the royal monastery of Sta. Cruz. Paintings from these designs were afterwards executed in the cloister by one Castillo, but they were in a very weather-beaten condition, so early as the beginning of the last century; the original sketches of Cano were in the possession of Palomino. The canon was employed as a painter and sculptor, as well by private persons as by religious bodies. Of the former class of patrons, was an auditor of the Royal Chancery, who ordered the canon to model for him a statue, about a yard in height, of St. Anthony of Padua,

Statue of St. Anthony, and affair with the Auditor.

[1] The point of the speech lies in a pun which cannot be rendered in English: "Porque si hemos de morir," said the Bishop, "mas quiero que á el hundirse esta gran maquina, me estrelle, que verme fluctuando en las aguas." "Pues Señor," replied the punning canon, "si hemos de morir como huevos, que mas tiene estrellados, ó hechos tortilla, que pasados por agua?" Pal. tom. iii. p. 582. Eggs, when fried or poached, are said to be "*estrellados*," broken to pieces; when boiled in their shells "*pasados por agua*."

desiring him to put forth all his skill. The work being finished, he went to see it, and after expressing his satisfaction, he carelessly asked the price. Cano demanded one hundred doubloons. Greatly astonished, and after a long pause, the auditor next inquired, how many days' labour it had cost. "Twenty-five," replied Cano. "Then "it appears," said the patron, "that you esteem "your labour at four doubloons a-day?" "You "are but a bad accountant," retorted the artist, "for I have been fifty years learning to make "such a statue as this in twenty-five days." "And "I," rejoined the auditor, "have spent my youth "and my patrimony on my university studies, and "now, being auditor of Granada—a far nobler "profession than yours—I earn each day a bare "doubloon." The old lay leaven began to work in the canon, and he remembered the words of Philip IV. "Yours a nobler profession than "mine!" cried he, "know that the King can make "auditors of the dust of the earth, but that God "reserves to himself the creation of such as Alonso "Cano!" And without waiting for further argument, he laid hold on St. Anthony and dashed him to pieces on the floor, to the dismay of his devotee, who immediately fled, boiling with rage. To put such an affront upon a man in authority, says the sagacious Palomino, was highly imprudent, especially upon an auditor of Granada, who is a little god upon earth; and still more when the matter might have been brought before

the Holy Office, where small allowance would be made for the natural irritability of an artist, and for his sacristan-like irreverence, engendered by daily familiarity with saintly effigies.[1] The outraged functionary, however, took another sort of revenge. By his influence in the Chapter, Cano's stall was declared vacant, because he had not qualified himself to hold it by taking orders within the given time, a neglect of which his brethren had already frequently complained.[2]

Deprived of his Canonry.

Visit to Madrid.

The deprived canon was therefore obliged to repair to Madrid, where he appealed to the King, and alleged, as the cause of the delay, the pressure of work on which he was engaged for the Cathedral. Philip, with his usual good-nature, allowed his excuse, and obtained for him, from the Bishop of Salamanca, a chaplaincy, which entitled him to full orders, and from the Nuncio, a dispensation from the duties of saying mass. But the affair coming to the knowledge of Queen Mariana, she insisted that Cano, before the royal favour was exerted in his behalf, should execute for her a crucifix, of life-size, bespoken long before, but hitherto neglected. The work being finished to her Majesty's satisfaction, she presented it to the convent of Monserrate, at Madrid; and the artist, returning to Granada, re-entered upon his benefice in triumph in 1659. But he never forgave the

Restored to his stall.

[1] Palomino; tom. iii., p. 583.

[2] Los Arquitectos; tom. iv., p. 159—168, where many documents relating to the transaction are printed.

Chapter for the attempt to depose him, nor resumed his pencil or chisel in the service of the Cathedral.

Charities.

The remainder of his life was chiefly devoted to pious exercises and to works of charity. Poverty and wretchedness never appealed to him in vain, and his gains, as soon as won, were divided amongst widows and orphans. His purse was, therefore, often empty, and on these occasions, if he met a beggar in the street, whose story touched him, he would go into the next shop, and asking for pen and paper, sketch a head, a figure, or an architectural design, and give it as his alms, with directions for finding a purchaser at a price which he affixed to it.[1] His benevolence of heart being equalled by his readiness of hand, these eleemosynary drawings were rapidly multiplied, and a large collection of them came in the possession of Palomino.

Hatred of Jews.

With that inconsistency which so often dims the glory of genius and the beauty of virtue, Cano, whose heart overflowed with the milk of human kindness towards his Christian brethren, poured forth nothing but gall and bitterness towards the Jew. No saint or soldier of the middle ages ever held the race of Israel in more holy abhorrence. In his walks through the narrow Moorish streets of Granada, if he met any poor Jew hawker, in his *sanbenito*, the garb ordained by the Inquisition for the tribe, he

[1] Palomino, tom. iii., p. 584.

crossed over the way, or sheltered himself in the nearest porch, lest he should brush the misbeliever with the hem of his cassock, or cloak, and be defiled. If such an accident befel him, he would immediately strip off the unlucky garment and send home for another. Sometimes, in cases of doubtful contact, he would appeal to his servant, when the rogue, says Palomino, was wont to reply that it was a mere touch, which mattered nothing, well knowing that the unclean thing would be immediately thrown in his face. He was, however, subject to dismissal if he ever ventured to put on any part of the condemned apparel. It happened, one day, that the canon, returning from his walk, found his housekeeper, who had but lately entered his service, higgling within his very house with one of the circumcised. He immediately raised a prodigious outcry, and hastened about in search of a stick or poker; whereat the Hebrew gathered up his wares and fled; and the housekeeper escaped a beating only by taking refuge in a neighbour's house, whence her master would not receive her back, until he had assured himself that she had no Jewish kin or connections, and until she had performed quarantine. He likewise purified his dwelling by repaving the spot which the Israelite had polluted with his feet, and the shoes in which he himself had followed his track swelled the spoil of his serving-man.

He finds a Jew in his house.

Illness

In the summer or autumn of 1667, he was attacked by his last illness, in his house in the Albaicin, in the parish of Santiago. His finances were, at this time, very low; for the records of the Chapter contain two entries, of which the first, dated on the 11th of August, preserves a vote of 500 reals to "the canon Cano, being "sick and very poor, and without means to pay "the doctor;" and the second, dated the 19th of August, records a further grant of 200 reals, made at the suggestion of the archdeacon, to buy him "poultry and sweetmeats."[1] The curate of that parish, coming to see him, begged to be informed whenever he desired to confess or receive the sacrament, that he himself might attend him. To this friendly request, the dying man replied by asking if he ever administered the sacrament to Jews condemned by the Inquisition? Finding that the clergyman was in the habit of performing that duty, he said, "Then "Señor Licentiate, I must bid you farewell in "God's name, for he who communicates with "them, shall never communicate with me;" and he obtained leave to be attended by the curate of the adjacent parish of San Andres. Like the Florentine Verrochio,[2] two centuries and a-half before, who could not die peaceably in the hospital at Venice without a crucifix carved by Donatello, Cano put aside the rudely sculptured cross which was placed in his hand by the priest.

Death-bed scenes and sayings.

[1] Los Arquitectos, tom. iv., p. 172. [2] Vasari; tom. i., p. 389.

"My son," said the good man, somewhat shocked by the action, "what are you doing; this is the "image of our Lord the Redeemer, by whom alone "you can be saved." "So do I believe, father," replied the dying man; "yet vex me not with "this thing, but give me a simple cross, that I may "adore it, both as it is in itself, and as I can figure "it in my mind." His request being granted, *Death;* "he died," says Palomino, "in a manner highly "exemplary and edifying to those about him,"[1] on the 3rd of October, 1667, in the sixty-sixth *funeral.* year of his age. On the day following, his body, attended by the Chapter, in all its pomp, was carried to its niche in the Pantheon of the canons, beneath the choir of the Cathedral.[2]

Character; Cano seems to have been a man of a hot, impetuous temperament, a strong will, strong prejudices, and kindly feelings. Hence his character wore a different complexion at different times, and the story of his life is filled with strangely inconsistent passages. Driven from Seville by a quarrel with one of the gentlest of his fellow-artists, he seems to have lived on good terms with many more formidable rivals at Madrid; his regular scholars found him kind and friendly, whilst towards his royal pupil he comported himself like another Herrera; he was stigmatised as the murdurer of his wife; and he died, reduced to indigence by charities to the Christian, and breathing out hatred against

1 Palomino; tom. iii., 585. 2 Los Arquitectos; tom. iv., p. 178.

person.

the Jew. In person he appears to have been under the middle size; his countenance, full of quick intelligence, also bears traces of his irritable disposition. His portrait, if, indeed, it be his, by Velasquez,[1] represents him as grey-haired, but still in the full vigour of life; those by his own hand, which still exist, belong to a later period. From one of these, the engraving by Basquez,[2] is probably taken; two others are in the Louvre,[3] and one of them is engraved in the present work. The sickly emaciated features afford evidence that it was painted not many months before the artist went down to the Pantheon of the canons. The wasp buzzing near his ear is, perhaps, a contemptuous emblem of some troublesome rival in art or in the Chapter, the solitary record of some forgotten feud.

Merits as a painter.

Alonso Cano has been called, on account rather of his various skill than of the style of his works, the Michael Angelo of Spain.[4] As a painter, he was excelled by few of his brethren of Andalusia, and his name is deservedly great in Seville and in Granada. Although a ready draughtsman, he frequently condescended to appropriate the ideas of others, borrowing largely from prints, picking up a hint, says Palomino, even from the coarse wood-cut at the top of a ballad, and

[1] Chap. ix., p. 681. [2] In the "Españoles Ilustres."

[3] Gal. Esp. Nos. 31 and 32. The present engraving is from the latter. No. 30, is called a portrait of Cano when young; but no evidence for the fact is afforded, either by the picture or the catalogue.

[4] Cumberland; Anecdotes, vol. ii., p. 72.

avowing and defending the practice.[1] "Do the "same thing with the same effect," he would say to those who censured it, "and I will forgive "you." Not gifted with Zurbaran's facility in handling the palette and brush, and frequently engaged in the other branches of his three-fold art, he has not left many large pictures behind him. Some of these, however, are amongst the most beautiful creations of the Spanish pencil, unaided by study in Italy. His eye for form was exceedingly fine, and therefore his drawing is more correct than that of many of his rivals: his compositions are simple and pleasing, and in richness and variety of colour he has not often been surpassed. The Queen of Spain's gallery possesses eight of his works. Amongst these, the full-length picture of the Blessed Virgin, seated with the Infant Saviour asleep on her knees,[2] at once arrests the eye, and long haunts the memory. A circlet of stars surrounds the head of this dark-haired Madonna, apparently a portrait of some fair young mother of Granada, wrapped in happy contemplation of her new-born babe. Her robe and mantle of crimson and dark blue fall in majestic folds around her; a slender tree, a river, and a range of low hills fill up the background. The National Museum is fortunate in possessing a repetition of this fine picture.

Works at Madrid;

Getafe.

The huge brick church of Getafe, a village

[1] Palomino; tom. iii., p. 578. [2] Catalogo; No. 307.

two leagues from Madrid, on the road to Toledo, contains no less than six large pictures treating of the life of Mary Magdalene, and still adorning the fine retablo of the high-altar, for which they were painted by Cano. In the first, the fair penitent, arrayed in a robe of yellow silk and ermine, her eyes red with weeping, tears the jewels from her amber hair; a pied cat, extremely well painted, lurks beneath a table; and an arch admits a view of a pleasing landscape. The second represents her washing Our Lord's feet at the banquet of the Pharisee; the third, visiting his tomb; and the fourth, kneeling before him in the garden. In the fifth, she stands by the sea-shore in the act of addressing a multitude; and in the sixth, robed in white, she is borne up to heaven by angels. The last of the series, a graceful subject, is poorly executed, and, probably, the work of some inexperienced scholar; the second and fourth excel all the rest, and are painted in Cano's best style. There is much vigour and variety of conception in the figures of the burly turbaned Simon and his guests; and the delineation of Our Lord in the garden is remarkable for the head being covered with the broad hat of a palmer. A few pictures by the same hand likewise enrich two of the side-altars of this little-visited church; most of them are single figures of saints; the best is an Ecce Homo, painted on the door of a

small tabernacle, and injured by the scratching of the key.

Granada. The Cathedral of Granada, though cruelly stripped by the French, still retains some good altar-pieces by its famous canon; Our Lord bearing the cross, a Bishop in his robes, and Our Lady of Solitude; and in the sumptuous chapel-royal, where Ferdinand and Isabella lie buried, a Deposition from the Cross, one of his best

Malaga. works. Malaga Cathedral boasts a fine specimen of his powers, in the noble, but fast-decaying picture of the Virgin of the Rosary, seated on a throne of clouds, and adored by a group of six saintly men and women in various religious habits. Cano drew and finished the hands and feet of his figures with peculiar delicacy, as may be seen in this composition, where one of the babe's feet is gracefully placed in the left hand of the mother; the heads below appear to be

Valencia. carefully executed portraits. The Museum of Valencia contains a Nativity of Our Lord, and a Christ at the Column, brought from Portacæli, and is said to have been painted by Cano, whilst in hiding amongst the Carthusians.[1]

Seville. The most beautiful, and one of the latest of Cano's pictures, is that of Our Lady of Belem, or Bethlehem, painted at Malaga, for Don Andres Cascantes, who gave it to the Cathedral of Seville, of which he was a minor canon. There it still hangs, to the left of

[1] Page 786. Handbook, p. 453.

Alonso Cano, Pinx. H. Adlard, sc.

the door leading to the court of orange-trees, in a small dark chapel, where it can be seen only by the light of votive tapers. In serene celestial beauty, this Madonna is excelled by no image of the Blessed Mary ever devised in Spain; her glorious countenance lends credit to the legends of elder art, and might have visited the slumbers of Becerra,[1] or been revealed in answer to the prayers of Vargas,[2] or of Joanes.[3] She more nearly resembles the carved Virgin at Lebrija,[4] than any other of Cano's works; and the draperies are in both cases the same colour, a crimson robe, with a dark blue mantle drawn over the head. The head of the divine babe is, perhaps, not sufficiently childlike; but there is much infantine simplicity and grace in his attitude, as he sits with his tiny hand resting on that of his mother. These hands are, as usual, admirably painted; and the whole picture is finished with exceeding care, as if the painter had determined to crown his labours, and honour Seville, with a masterpiece.

Portraits.

The portraits by Cano, which remain to us, are few but excellent. Amongst the most interesting, are those of the dramatist Calderon, in the Louvre,[5] and of Antonio de Solis, the keen-faced historian of Mexico, in the collection of Don Juan de Govantes, at Seville.[6] The National Museum at Madrid, likewise, has the head of

1 Chap. v., p. 247. 2 Chap. vi., p. 313. 3 Id. p. 357. 4 Page 782.
5 Gal. Esp. No. 29. 6 Chap. ix., p. 580, n. 3.

a rosy-faced laughing monk, in a black and white habit, "a round fat oily man of God," probably the wag of some Benedictine convent, a humourous portrait, of which the effect is heightened by the ecstatic saints and ghastly martyrs that cover the surrounding walls. For the collection of royal portraits at the Alcazar, Cano painted Ferdinand and Isabella the Catholic, on the same canvass,[1] an interesting historical picture, executed perhaps from lost originals, which seems to have perished, whilst his effigies of some imaginary Gothic monarchs, before or after King Wamba, valueless in comparison, have been preserved to the Royal Museum.[2]

Engraved works.

He does not appear to have practised the art of engraving, but Obregon[3] and others sometimes worked from his designs. For an edition of Quevedo's Spanish Parnassus,[4] remarkable for the curious title-page by Van Noort, wherein the author with his spectacled nose and cross of Santiago, figures amongst the tuneful Nine on the hill of song, he furnished drawings of six of the Muses. In these plates, however, the coarse graver of Panneels has preserved few of the graces of Cano's pencil.

1 Palomino, tom. iii., p. 577. 2 Catalogo, Nos. 90 and 294.

3 Chap. x., p. 701.

4 El Parnaso Español, y Musas Castellanas de Don Fr°. de Quevedo Villegas, &c., corregidas y emendadas por el Dr. Amuso Cultofragio; 4to. Madrid, 1659. Six books only appeared in this edition; the other three Muses not being given to the world till 1670. Chap. x., p. 713, n. 2.

Sculpture.

Skilful as was Cano with the brush, he loved the chisel above his other artistic implements. He was so fond of sculpture, that when wearied with painting, he would call for his tools, and block out a piece of carving by way of refreshment to his hands. A disciple, one day remarking, that to lay down a pencil and take up a mallet, was a strange method of repose, he replied, "Blockhead! don't you "perceive that to create form and relief on a "flat surface, is a greater labour than to fashion "one shape into another." Notwithstanding his partiality for the art, the altar at Lebrija,[1] and a few carvings in the Cathedral of Granada, are all that remains of his sculpture. That little, however, is enough to shew that he was excelled by none of the carvers of Spain. In the outline and attitude of his figures, there is an elegance not found in the works of Juni, and not surpassed in the works of Montañes. In Granada Cathedral, his small statue of Our Lady has been restored to its place on the lectern of the choir;[2] in its chapel of the Holyrood, are a ghastly head of St. John Baptist, and a noble head of St. Paul; and in the sacristy, is a little Virgin of the Conception, about a foot high, the masterpiece of his chisel. Robed in azure and white, with

"looks commercing with the skies
Her rapt soul sitting in her eyes,"

[1] Page 781. [2] Page 790. Handbook, p. 386.

her delicate hands folded across her bosom, this Virgin, so pure in design and expression, and so exquisitely finished, must charm even those who love not painted sculpture. Like Montañes, Cano coloured his carvings with great care and splendour. The only piece of marble statuary, noticed in Cean Bermudez' long catalogue of his works,[1] is a figure of a guardian-angel, placed over the portal of the convent of that name at Granada, of which the original sketch is in the Louvre.[2]

Architecture.

Cano's architectural practice was chiefly confined to retablos, in which, says Cean Bermudez, he followed the taste of the times, loading them with scrolls and other heavy ornaments. Few of them have survived the demolition of the convents; but the Louvre possesses some of his architectural drawings, amongst which are two designs for altars,[3] conceived in a style of simplicity and elegance.

S. Martinez.

Sebastian Martinez was born in the city of Jaen, in 1602, and studied painting under one of the scholars of Cespedes. Most of his works were painted for private houses; but one of the best, the Martyrdom of St. Sebastian, adorned the Cathedral of his native place, and others were to be found in the nunnery of Corpus Christi at Cordoba. Repairing in 1660 to court, he was

1 Which fills nine pages and a-half of his Dictionary.

2 Collection Standish; Dessins, No. 334.

3 Collection Standish; Dessins, Nos. 317 and 341. A fac-simile of the architectural part of the first, forms the title-page to this work.

made painter to Philip IV., who frequently visited his studio, and surprising him one day as he sat at his easel, compelled him to remain seated by laying his royal hands on his shoulders, as Philip II. was wont to do to Sanchez Coello.[1] His drawing and colouring, says Cean Bermudez, were agreeable, and his landscape-backgrounds tastefully painted. He died at Madrid in 1667.

J. L. de la Fuente.

Juan Leandro de la Fuente flourished at Granada between 1630 and 1640. Nothing is known respecting him, except some dates gleaned by Cean Bermudez from his pictures in the churches and convents of that city. The church of San Lorenzo at Seville, also possessed a Nativity by him, with figures of life-size, and the convent of San Felipe el Real at Madrid, a graceful allegory on Charity. His style seemed to have been formed by study of the Venetian masters, and he sometimes introduced into his compositions animals, which resembled those of Bassano.

Ant. del Castillo.

Antonio del Castillo y Saavedra was son of Agustin, and nephew of Juan, del Castillo.[2] Born at Cordoba in 1603, he studied painting under his father, and on that master's death, in 1626, he further improved his hereditary talents in the school of Zurbaran at Seville. On his return home he became the fashionable painter of Cordoba; and his portraits were so highly

[1] Chap. v., p. 232. [2] Chap. vii., p. 480.

esteemed, that they were to be met with in every house of any pretension in the city. Being a diligent copyist of nature, he sometimes sketched in the fields, bringing home studies of farm houses, cottages, agricultural implements, and animals, to be interwoven in his compositions. Nor was he ignorant of the art of sculpture and architecture; for he frequently furnished drawings to his friend Melchor Moreno, the architect, and executed clay-models of heads and other ornaments, for the silversmiths, whose craft had long flourished with peculiar vigour at Cordoba.[1]

Visit to Seville.

The homage paid to him by his fellow-citizens, inspired him with an overweening opinion of his own powers, and a desire to display them on the wider stage of Seville. On his arrival there in 1666, he was received by the artists with great courtesy, to which he made a somewhat ungracious return by extolling his own works at the expense of theirs. But seeing the pictures painted by Murillo for the small cloister of the Franciscan convent, he was surprised into high admiration.[2] Affecting, however, to doubt their authorship, he was led to the Cathedral to see the famous St. Anthony of Padua, St. Leander, and St. Isidore, by the same artist.[3] Overpowered by the splendour of these noble works, and by evidence which he could neither gainsay or resist, he was compelled to own himself vanquished. "Castillo is dead!"

His jealous admiration of Murillo's works.

[1] Palomino, tom. iii., p. 543. [2] Chap. xii., p. 834. [3] Id. p. 839—841.

he exclaimed, "but how is it possible that "Murillo, my uncle's servile scholar, can have "arrived at so much grace of style, and beauty "of colouring?" Returning to Cordoba, he endeavoured to imitate the manner of his rival, and painted a St. Francis, which without equalling his models, had more of softness and grace than any of his former works. The conviction, however, of his inferiority, preyed upon his mind; and he sickened, and died in 1667, dying of Murillo's St. Anthony, as Francesco Francia, the pride of Bologna, had died, a hundred and fifty years before, of the St. Cecilia of Rafael.[1]

Character and accomplishments.

Castillo frequented the best society of Cordoba; he was a man of wit and letters, and wrote verses for his amusement. To the painter Juan de Alfaro, who had been his disciple, he administered a wholesome reproof, when that artist returned from Madrid pluming himself upon the knowledge of art which he had acquired in the school of Velasquez. It being the young man's custom to sign all his pictures, in a very conspicuous manner, "*Alfaro pinxit*," Castillo inscribed his Baptism of St. Francis, executed for the Capuchin convent, where his juvenile rival was likewise employed, "*Non pin-* "*xit Alfaro.*" He himself, however, displayed nearly as much arrogance, on being told that Alonso Cano had remarked of some of his works

[1] Vasari, tom. i., p. 410.

that, it was a pity that a man who could draw so admirably, did not come to Granada to learn to colour. "Rather let him come here," said the testy Cordobese, "and we will repay his "kind intentions towards us, by teaching him "how to draw."[1]

Works.

Most of Castillo's works being executed in his native city, some of them, doubtless, lurk in the dust and darkness of its Museum. The Count of Hornachuelos, and Don Gomez de Cordoba y Figueroa, were his principal lay-patrons; and his pictures were thickly scattered amongst the churches and convents. For the mosque-Cathedral he painted the Virgin of the Rosary attended by saints; the martyr San Pelagio receiving his sentence to be quartered alive;[2] a colossal San Acisclo, another holy martyr, great in Cordoba, as a companion-piece to a picture by C. Vela;[3] and other works. Palomino bestows very high praise on his picture of the Penitent Thief, in the hospital of Jesus Nazareno, than which, says he, no painting of a single figure was ever more effective.[4] In the Royal Gallery at Madrid his large composition, representing the Adoration of the Shepherds,[5] is the sole specimen of the powers of the Castillos. It is painted in a bold Ribera-like style, and full of effective heads and strong lights and shadows; and the rules of decorum, as expounded by Pacheco,[6] are obeyed to

1 Palomino; tom. iii., p. 543. 2 Villegas; Flos Sanctorum, p. 658. 3 Page 778. 4 Palomino, tom. iii., p. 540. 5 Catalogo, No. 187. 6 Chap. i., p. 21.

a tittle; for, while a full view is given of the sinewy breast, and the tanned shoulders of one of the shepherds, the bosom of the Virgin-mother is veiled to the throat. Cano was not unjust in his estimate of Castillo's style; his drawing is good, but his colouring dry and disagreeable. His sketches, generally executed with a pen of reed,[1] and sometimes in Indian ink, were numerous and esteemed; and Cean Bermudez possessed a considerable collection of them.

J. de Sarabia.

Joseph de Sarabia was born at Seville in 1608. Whilst he was still a boy, his father, Andres Ruiz de Sarabia, a painter, sailed for Lima, where he died, leaving him to the care of some kinsfolk at Cordoba. Before his departure he had given him some instruction in art, which the lad continued to seek in the school of Agustin de Castillo, and after that master's death, in 1626, in the school of Zurbaran, at Seville. Returning to Cordoba with a collection of prints by the Flemish brothers Sadeler, he gained a considerable reputation by re-producing them in the form of pictures. He likewise availed himself of engravings from the works of Rubens, and executed for the convent of San Diègo a large picture of the Raising of the Cross, which, although a plagiarism from the Fleming, was coloured with considerable taste. His best work, and that of

[1] Of the sort of reed used, says Palomino, tom. iii., p. 543, by the urchins of Cordoba for blow-pipes through which they discharge the berry-stones of the nettletree *(huesos de las almezas)*.

which he was most proud, was painted for the church of Victory, and represented the Flight into Egypt. The design was his own, or at least, passed for such; and he evinced his satisfaction by signing it, a practice in which he was modest enough not usually to indulge.[1] He died at Cordoba, in 1669.

P. Legote.

The name of Pablo Legote has survived, like a fly in amber, by his association with Alonso Cano at Lebrija[2] The subjects of his common-place pictures, painted for the new retablo of the church, in 1629—36, are the Annunciation of the Virgin, the Epiphany, the Nativity of Our Lord, and the two Sts. John. In 1647, Cardinal Spinola, Archbishop of Seville, employed him to execute, for the great hall of his palace, a full-length series of apostles, commended by Cean Bermudez, and therefore, perhaps, better than the Lebrija pictures. A similar series, which hung in the church of the hospital of Pity, were attributed by some to Legote, and by others to the elder Herrera. He afterwards went to Cadiz, and certain entries in accounts preserved in the archives of the Indies, show that he was there employed, in 1662, to paint banners for the royal fleet.

A. de Llera Zambrano.

Alonso de Llera Zambrano, a native of Cadiz, flourished in that city as a painter of banners to the royal navy, and executed, in 1639, altar-pieces for the oratories of four galleons, despatched that

1 Palomino, tom. iii., p. 546. 2 Page 782.

year to New Spain, for which he was paid 1400 reals.

M. Nuñez de Sepulveda.

Mateo Nuñez de Sepulveda was appointed by Philip IV., on the 7th of March, 1640, to the office of painter, gilder, and superintendant of painting to the royal navy, in consideration of his ability, and of his free contribution of 500 ducats towards the expenses of the wars then raging on all sides. By his patent, which was discovered by Cean Bermudez in the archives at Seville, he enjoyed the exclusive right of painting all the banners and standards, and other works of decoration, required in the fleet, which were to be paid for according to the valuation of two artists named, the one by him, and the other by the Crown. He entered on his employment at Cadiz in 1641, and in April received the sum of 1350 reals for two flags on which he had painted the figures of Our Lady of the Conception, and the blessed St. James. They were executed on "sarga," in the style which had so long obtained in Andalusia,[1] and displayed considerable taste and skill in drawing and colouring.

P. de Moya.

Pedro de Moya was born at Granada in 1610, and became the scholar of Juan del Castillo[2] at Seville. A love of change and travel induced him to enlist as a foot-soldier in the army of Flanders; but he did not lay aside the pencil in assuming the pike. Like his commander the Cardinal-Infant,[3] he cultivated art amidst the

[1] Chap. vi., pp. 307, 315. [2] Chap. vii., p. 460. [3] Chap. viii., p. 529.

bustle of the camp and the garrison; and he improved his style by copying the pictures which abounded in the sumptuous churches of the Low Countries. Perhaps he may have learned somewhat in the schools of Sneyders or Jordaens at Antwerp, or studied the chosen works of their great master, in the retired envoy's villa at Steen.

Visit to England and Vandyck.

The works of Vandyck, however, so arrested his eye and fired his ambition, that he obtained his discharge from the ranks, and, in the summer of 1641, passed over to London to become his scholar. Sir Anthony and his Scottish wife, the beautiful Mary Ruthven, had been in Flanders on their way to Paris in the autumn of the preceding year;[1] perhaps, therefore, the Spaniard may have visited England at the Fleming's invitation. The journey, however, was not auspicious. The fortunes of Vandyck had begun to ebb; the days were over when he feasted the lords of the solemn court, and turned the heads of their ladies. Bishop Juxon, drawing the strings of the privy-purse, remorselessly curtailed his plans and his prices. The design of adorning the Banqueting-house at Whitehall with pictures from the history of the Order of the Garter was abandoned. Nicholas Poussin had been preferred to him at the Louvre, and chagrin was undermining his health. He received his Spanish visitor kindly; but he cannot have afforded him much personal

[1] Carpenter's Memoirs of Vandyck, p. 42.

instruction, for he died, to the great sorrow of the scholar, within six months after his arrival, in December, 1641. Puritan England was then no place for a friendless Catholic painter. The court was at York, the royal lover of art having left the galleries and the gay masques of Whitehall for the stormy councils and disastrous fields of the rebellion.

Return to Spain.

Moya therefore returned to Spain, and at Seville astonished Murillo by the improvement which travel had wrought upon his style. He thence proceeded to Granada, where he fixed his abode, and died in 1666. Besides a few works in convents, he left in the Cathedral there an altar-piece representing Our Lady with the infant Saviour, enthroned amongst clouds and cherubim, and adored by a kneeling bishop. But his pictures are so rarely to be met with, that it is probable he did not depend for bread on his pencil, but was rich enough to be indolent or fastidious. The Queen of Spain's gallery possesses no specimen of the early model of Murillo, as it is without any picture by Tristan, who stands in the same relation to Velasquez.[1]

Works. "Adoration of the Shepherds."

In the Louvre,[2] there is a large Adoration of the Shepherds, attributed to Mayo, perhaps the picture which is noticed by Cean Bermudez as a Nativity, and as the property of the barefooted Trinitarian friars of Granada. The prevailing tints in this picture, are crimson and Sevillian

[1] Chap. ix., p. 583. [2] Gal. Esp. No. 144.

brown; the fair-haired Virgin is pleasing, and some of the figures spirited; the sun-burnt urchin resting his hand on a drum behind the kneeling shepherds is a forcible and truly Spanish study, and the cherubs hovering overhead, have something of that grace and softness which Murillo afterwards carried to perfection.

Leda and swan, disguised.

In the choice collection of Mr. Ford,[1] there is a remarkable specimen of Moya, a picture of a girl caressing a dusky swan, formerly in the possession of Don Julian Williams at Seville. From the attitude of the bird and damsel, there can be little doubt that it originally represented the fable of Leda, who, of course, was first painted in the condition in which the devil appeared to St. Benedict, a Castilian periphrasis for stark nakedness.[2] But having the fear of Pacheco and the Holy Office before his eyes, the painter seems to have veiled her charms with a saffron-coloured robe; and to have added the cat and pigeon, and the red and white spaniel, perhaps an English pet of his own, which leaps up to attract her attention, in order that the picture might appear the harmless portrait of a mere Christian maiden surrounded by her feathered and four-footed favourites. The head of Moya painted by himself, was in 1795 in the collection of Don Pedro O'Crouley, at Cadiz.[3]

[1] At Hevitre, Devon.

[2] "Estar como el diablo apareció à San Benito." Collins's Dictionary of Spanish Proverbs, 12mo. London, 1823; p. 153.

[3] Musæi O'Croulianei, or catalogue of that collector's coins and works of art, appended to his translation from Addison; Dialogos sobre la utilidad de las Medallas antiguas, 4to. Madrid, 1794-5, p. 568.

J. de Toledo.

Juan de Toledo, another soldier-painter, was born at Lorca, in 1611, and acquired the rudiments of art from his father, Miguel de Toledo. Entering the army at an early age, he made several campaigns in Italy, where his gallantry raised him to the rank of captain of horse, and his taste led him to improve his knowledge of painting. At Rome he became acquainted with Michael Angelo Cerqüozzi, commonly called "delle Battaglie," an artist who entertained a love for the Spanish nation not very usual with his countrymen, and delighted in living with soldiers as well as in painting them. Mutually pleased with each other, they became associates in art, and the Italian might perhaps have turned dragoon, had not the Spaniard laid down his sword for the pencil. They lived together at Rome, for several years, until Toledo, having learned all that his friend could teach, returned to Spain. Settling at Granada, he painted for several of the convents, especially that of St. Francis, and obtained considerable reputation by his small pictures on military subjects. He afterwards lived for a while at Murcia, where he painted a large and esteemed composition, representing the Assumption of Our Lady, for a confraternity attached to the Jesuits' college of San Estevan. To a painter-friend, one Mateo Gilarte, he furnished a sketch for a picture of the Battle of Lepanto, to be painted for the convent of Santo Domingo. The latter part of

his life was spent at Madrid, where, after maintaining and extending his credit as an artist, he died in 1665. His best works are his battle-pieces, or views of marches, or encampments, which are full of life and movement, and in colouring somewhat resemble those of the elder March.[1] The Queen of Spain's gallery has several of his marine views,[2] representing encounters between the galleys of the Christian and the Turk. He was less happy in his treatment of religious and mystical subjects; and Palomino relates that of his immense picture of the Immaculate Conception with the Blessed Trinity above, executed for the nunnery of Don Juan de Alarcon at Madrid, some rival artists maliciously remarked, that it would be a fine work, were the Virgin a bold dragoon on a night-march.[3]

M. Manrique.

Miguel Manrique, born of Spanish parents in Flanders, was likewise a captain of cavalry with a strong inclination for art. He is supposed, with slender probability, to have been the disciple of Rubens; and it is certain that he brought with him to Spain a style of colouring which betokened careful study of the works of that master. About the middle of the seventeenth century he established himself at Malaga, and wrought for the churches and convents. For the Augustine friars he executed several pictures on passages from the history of the Blessed Virgin, and the

1 Chap. x., p. 757. 2 Catalogo, Nos. 297, 301, 304.
3 Palomino, tom. iii., p. 530.

Marriage of St. Catherine for the hospital of Charity. His best work represented Mary Magdalene anointing Our Lord's feet, and was painted for the refectory of the convent of Victory.

J. de Guzman, or Fray J. del Santisimo Sacramento.

Juan de Guzman, born at the little town of Puente de Don Gonzalo, in the province of Cordoba, in 1611, went to Rome in his youth to study painting. There he became intimate with the best artists, and devoted himself to the study of perspective and architecture. In painting he did not sufficiently apply himself to the works of Rafael and the antique marbles; and bestowing more care on his colouring than his drawing, he never attained to an elevated style. On returning to his native shores in 1634, he went to live at Seville, where, although few laurels fell to his share in the field reaped by Zurbaran and Cano, he became distinguished by the variety of his knowledge in art and letters. Amongst his other accomplishments, was great dexterity in the use of arms; a dexterity which, perhaps, seduced him into taking so active a part in a city riot, that he was obliged to shelter himself from the law in the convent of shod Carmelites. There he assumed with the robe of a lay-brother, the solemn name of Fray Juan del Santisimo Sacramento; and he also exemplified the proverb, that the frock does not make the friar,[1] for his high temper

[1] "No haze el habito al monge." Hernan Nuñez; Refranes o Proverbios; fol. Salamanca 1555;—fol. 86.

and unruly spirit, soon caused his removal to the convent of the bare-footed brethren of the same order at Aguilar. Tamed by that sterner discipline, he became a peaceable and devout monk, and adorned the convent with a number of pictures. He likewise began a translation, with notes, of Pietro Accolti's treatise of Perspective, and advanced so far in the undertaking, as to engrave some illustrative plates; but the work remained buried in the library of the convent.[1] In 1666, he went to Cordoba to paint for the house of his order in that city; and his pictures, executed for the high-altar and other parts of the church, were so highly admired, that the Bishop, Don Francisco de Alarcon, employed his pencil in the decorations of the episcopal palace. He remained at Cordoba till 1676, when he returned to Aguilar, where he died in 1680. As a painter he does not take a high rank; his colouring was a pleasing imitation of the tints of Rubens and Vandyck, but his drawing was faulty. Like Cano[2] and Sarabia,[3] he availed himself without scruple of figures and ideas, taken from prints of other men's compositions.

M. de Molina.

Manuel de Molina, born at Jaen in 1614, having learned somewhat of painting there, passed over to Italy, and studied for some time at Rome. On his return to Spain, being overtaken by a storm at sea, he vowed to submit

1 Palomino, tom. iii., p. 597. 2 Page 799. 3 Page 811.

himself, on reaching the shore alive, to the rule of St. Francis; and accordingly, he entered the Capuchin convent at Jaen as a lay brother. He embellished his retreat with many paintings, especially those in the cloister, in which he attempted to eclipse, but did not equal, the style of his townsman, Sebastian Martinez.[1] His portraits, however, were better and more esteemed. He died at Jaen in 1677, in consequence, it was said, of severe labour in the convent garden, whither he was sent to dig by a surly superior, to whom he had applied for money to buy materials for painting.[2]

P. Antonio.

Pedro Antonio, born in 1614, was a favourite scholar of Agustin del Castillo, and exercised his pencil with some credit in his native city of Cordoba, till his death in 1675. His lively colouring, and courteous manners made him very popular as an artist and a citizen. Amongst his works, Palomino notices with praise, pictures of the Conception in the street of St. Paul, and of Sta. Rosa of Lima in the Dominican convent of the same name, and informs us, that he lived and died in a house in the street of the Feria.

S. Gomez.

Sebastian Gomez, an indifferent painter, was a native of Granada and a scholar of Alonso Cano. Cean Bermudez notices two of his compositions, a Virgin and child, and other figures in the convent of St. Paul at Seville, and a picture, representing Sta. Rosa of Viterbo harang-

[1] Page 801. [2] Palomino, tom. iii., p. 588.

ing an audience, in the Franciscan convent at Ecija. Miguel and Geronimo Garcia were twin-brothers, and canons of the collegiate church of San Salvador at Granada, one being a painter, and the other a sculptor, the first coloured the images which the second carved. They followed the style, and perhaps profited by the instructions of Cano.

M. & G. Garcia.

Fray G. Melgarejo.

Fray Geronimo Melgarejo was an Augustine friar of Granada. He flourished about the middle of the seventeenth century, and left two pictures of some merit in the convent to which he belonged. The first represented four monks of the order, and sundry ecclesiastics, carrying in solemn procession the relics of the patron saint, and the second related to St. Stephen and St. Lorenzo. The composition, says Cean Bermudez, was good, and the colouring not bad.

B. X. de Illescas.

Bernabé Ximenes de Illescas, was born at Lucena, in 1613, and early showed a predilection for drawing, by making copies of prints. The career of arms led him to Italy, where, like Moya in Flanders, he improved his opportunities of study, and became a tolerable painter. Returning to his native place, he followed painting as a profession, obtained considerable employment in the province, and was engaged on some public work at Andujar, when he died in 1671.

S. de Llanos y Valdés.

Sebastian de Llanos y Valdés is chiefly remarkable, as being the scholar who remained

longest beneath the rod of Herrera, and as having been afterwards wounded, in a duel, by Alonso Cano.[1] He practised his art with credit at Seville, working chiefly, it appears, for private and lay patrons. In 1660, he was an active supporter of Murillo, in founding the Sevillian academy of Painting;[2] and he made frequent donations of oil and other necessaries for the use of the members. His good temper and amiable disposition rendering him popular amongst his fellow artists, he was thrice chosen president of the institution, in 1663, 1666, and 1668. The time of his death is uncertain, but it seems probable that he died in, or soon after, the latter year.[3] Cean Bermudez mentions only two of his works, a Virgin of the Rosary adored by angels and neophytes, in the college of Santo Tomas, at Seville, and a Magdalene in the Recolete convent at Madrid. His drawing was correct, but his style was somewhat heavy.

Los Polancos.

The brothers Polancos were scholars of Zurbaran, and painters of repute at Seville. They imitated the style of their master with so much success, that their altar-piece in the church of St. Stephen, representing the martyrdom of the patron saint, was ascribed, by Ponz, to his brilliant pencil.[4] This work, as well as the Nativity

1 Page 783. 2 Chap. xii., p. 847.

3 Had he been alive in 1670, or 71, he would, doubtless, have been mentioned by La Torre Farfan, in the Fiestas de Sevilla, for an account of which, see chap. xii., p. 842, note.

4 Ponz, tom. ix., p. 79.

of Our Lord, St. Hermengild and St. Ferdinand by the Polancos, and a St. Peter and a St. Paul, by Zurbaran himself, still adorn the fine plateresque retablo of the high altar.[1] Between 1646 and 1649, they were employed by the rector, Fray Francisco de Jesus, to paint for the college of the Angel de la Guarda, a variety of works on the subject of the angelic visitations enjoyed by Abraham, Jacob, Tobit, St. Joseph, and Sta. Teresa.

J. Caro de Tavira.

Juan Caro de Tavira was likewise a disciple of Zurbaran, and a painter of so much promise that Philip IV. gave him the order of Santiago. He died young; and no trace remains of the works to which he owed his cross.

F. de Reyna.

Francisco de Reyna, a scholar and successful imitator of the elder Herrera, flourished at Seville in 1645. For the church of All Saints, he painted a picture of the souls in Purgatory; and other works for the college of Monte Sion. He died young, in 1659.

1 Sevilla Pintoresca, par D. José Amador de los Rios: 4to. Sev. 1844, p. 300.

CHAPTER XII.

REIGN OF PHILIP IV. 1621—1665—CONCLUDED.

B. Estevan Murillo.

BARTOLOMÉ Estevan Murillo was born at Seville, near the close of the year 1617. He was baptized on New year's day 1618, by the curate Francisco de Heredia, in the parish church of La Magdalena, destroyed in 1809 by the French. The names of his parents were Gaspar Estevan and Maria Perez; but he also assumed, according to the frequent usage of Andalusia, the surname of his maternal grandmother, Elvira Murillo. These facts of his history were brought to light by the Count of Aguila, who, towards the close of last century, examined the registers of several parish churches, and the archives of the Cathedral where a son of Murillo had held a canonry. By the researches of that ill-fated nobleman,[1] Cean Bermudez was

[1] He was of the family of Espinosa, and a man of taste and learning. His house, at Seville, in the Plazuela de los Trapos, once contained some good pictures, amongst which was an early specimen of Velasquez (chap. ix., p. 583), and a beautiful Virgin, by Murillo, known as *la Virgen de la faja*, the *Vièrge à la ceinture* of the Louvre, Gal. Esp. No. 156.—Guia de Fo-

enabled to disprove Palomino's assertion, that the great painter was born in 1613, at Pilas, a village five leagues from Seville, and restore the honour of giving him birth, to the year and the place to which it properly belonged.

Early life.

Like Velasquez,[1] Murillo displayed his inclination for art, when yet a boy, by scrawling on his school-books and covering the walls of the school with precocious pencillings. His parents, observing the bent of his disposition, wisely determined to humour it, and therefore placed him, as soon as he had learned to read and write, under the care of the painter Juan del Castillo, who was related to their family.[2] His gentle nature, and his desire to learn, soon made him a favourite with his fellow-scholars, and with his master, who bestowed particular care on his instruction, and taught him all the mechanical parts of his calling, by causing him to grind the colours, prepare the

rasteros de la ciudad de Sevilla, por D. J. H. D. (Herrera Davila.) sm. 8vo. Sev. 1832. Segunda Parte, p. 93. In 1808, being *Procurador-mayor* of the city, and remaining neuter in the popular outbreak which followed the great rising at Madrid on the *dos de Mayo*, he was murdered, at the Triana gate, by the mob, as a traitor to the Spanish cause, at the instigation of the ruffian Fr° Guzman, *alias* Count of Tilli. Schepeler: Histoire de la Révolution d'Espagne et de Portugal, 3 tomes, 8vo., Liège, 1829, tom. i., p. 208. Handbook, p. 282.

1 Chap. ix., p. 577.

2 In the Dialogo sobre el arte de la Pintura; sm. 8vo. Sevilla, 1819, p. 30, an imaginary conversation held in the other world by Murillo and Mengs, attributed to the pen of Cean Bermudez, Murillo is made to talk of Castillo, as "mi primer maestro y *tio*." Thus he may have been his uncle by the mother's side; but the word *tio* is often used as a mere term of familiarity or endearment.

VERAEFFIGIES BARTHOLOMÆI STEPHANI A MORILLO MAXIMI PICTORIS
HISPALI NATI ANNO 1618 OBIIT ANNO 1682 TERTIADIEMENSIS APRILIS

H. Adriaensz. sc

Bartolomé Estevan Murillo.

canvasses, and manage the palette and brushes for the school.

Schools of art at Seville.

The great artists of Seville, whose genius has given to that city the rank of a metropolis in art, did not live in the days of royal or national academies, nor did they acquire their skill in galleries, furnished forth at the public expense, with copies of the finest statuary of Greece and Rome, and other expensive appliances of study. The dwelling of each master was a school of design, where the pupils or amateurs who resorted thither defrayed the cost of coal and candle, and other moderate expenses, out of a common fund. There, around the brasero in winter, or beneath the patio-awning in summer, they copied the heads or limbs sketched by the master for their use, or the few casts, or fragments of sculpture which he had inherited or collected, such as Torrigiano's *mano de la teta*,[1] or the anatomical models of Becerra.[2] There was always a lay-figure to be covered, as need required, with various draperies, for which the national cloak and the monkish frock afforded ready and excellent materials. Sometimes, a living model was obtained, especially if the master were engaged upon any work of importance; or if this were an expense beyond the means of the school, the disciples would strip in turn, and lend an arm, a leg, or a shoulder, to be copied and studied by their

[1] Chap. iii., p. 111. [2] Chap. v., p. 243.

fellows. The practice, followed by Velasquez,[1] of painting fruit and vegetables, game and fish, pots and pans, for the sake of gaining experience in the use of colours, obtained in all the schools of Seville. The ambition of the scholars was fired, and their industry spurred, by the emulation which existed between school and school, those of Roelas and Pacheco, Herrera and Castillo; by the hope of winning the favour of the Chapter or the Chartreuse, or of nobles like the Duke of Alcalá;[2] and by exhibitions of their works, at windows and balconies, during the procession of Corpus; or at other festivals, on the steps, *las gradas*, surrounding the Cathedral, when any piece of distinguished merit became the magnet of the throng, the theme of poets, and the talk of the town.

Early works of Murillo.

Availing himself of all the means of improvement within his reach, Murillo, in a few years, painted as well as Castillo himself. While still in the school of that master, he executed two pictures of Our Lady, attended, in the one, by St. Francis and another monk, in the other, by Santo Domingo, which displayed a close adherence to the stiff style of his instructor. The first of these pictures hung in the convent of Regina Angelorum, the second in the college of St. Thomas. The removal of Castillo to Cadiz in 1639-40,[3] deprived Murillo of his instructions and his friendship, the latter of which, at least, may have been of considerable importance. For it seems, that

[1] Chap. ix., p. 579. [2] Chap. vii., p. 489. [3] Id. p. 462.

Estevan and his wife, were either dead, or too poor to afford their son the means of pursuing his studies under another master. Certain it is, that instead of enrolling himself in the fine school of Zurbaran, whose merits he cannot have failed to appreciate, he was reduced to earn his daily bread by painting coarse and hasty pictures for the Feria.[1]

Works for the Feria.

Held in a broad street, branching from the northern end of the Old Alameda, and in front of the church of All Saints remarkable for its picturesque semi-Moorish belfry, this venerable market presents every Thursday an aspect which has changed but little since the days of Murillo. Indifferent meat, ill-savoured fish, fruit, vegetables, and coarse pottery, old clothes, old mats, and old iron, still cover the ground or load the stalls, as they did on the Thursdays two centuries ago, when the unknown youth stood there amongst gipsies, muleteers, and mendicant friars, selling for a few reals those productions of his early pencil, for which royal collectors are now ready to contend. Few painters are now to be found there, the demand for religious daubs having declined, both in the Feria of Seville, and in the streets of Santiago at Valladolid, and the Catalans at Naples,[2] once flourishing marts for wares of that kind. In Murillo's time, these street-artists mustered in great numbers. Like the appren-

Artists of the Feria.

1 Chap. vi., p. 315.

2 Guevara; Comentarios, p. 52, n. 1.

tice of Portugal, a Castilian emblem of presumption, who would cut out before he knew how to stitch,[1] they gradually taught themselves the rudiments, by boldly entering the highest walks, of painting. Their works were sometimes executed in the open air, and they always kept brushes and colours at hand, ready to make any alteration, on the spot, that customers might suggest, such as changing a St. Onophrius, bristly as the fretful porcupine,[2] into St. Christopher the ferryman, or Our Lady of Carmel into St. Anthony of Padua. Vast quantities of this trash, as well as works of a better class, were bought up by the colonial merchants, and shipped off, with great store of relics and indulgences, to adorn and enrich the thousand churches and convents, the gold and silver altars and jewelled shrines, of Transatlantic Spain. The artists who practised this extempore kind of painting, and grappled with the difficulties of the palette, before they had learned to draw, are compared by Cean Bermudez to those intrepid students, who seek to acquire a foreign language by speaking it, regardless of blunders, and afterwards, if opportunity serves, improve their knowledge of the idiom by means of books. Of the success of this system, which has produced both able painters, and excellent

1 "Aprendiz de Portugal, no sabe cozer y quiere cortar." Collins' Spanish Proverbs, p. 46.

2 Villegas; Flos Sanctorum, p. 725.

linguists, Murillo can hardly be cited as an example; but he doubtless learned to apply the precepts of Castillo, and improved his manual skill, by the rough off-hand practice of the market-place. A picture of the Blessed Virgin, with the Infant Saviour on her knee, now hanging in the precious Murillo-room, in the museum at Seville,[1] seems to belong to this early period. There is much promise of future excellence in the graceful ease of the heads; but the colouring is poor and flat, and the whole is but cold and feeble when compared with the masterpieces which glow on the adjacent walls.

Moya's influence on Murillo.

Early in 1642, Pedro de Moya, returning from England, and the school of Vandyck,[2] resided for a while, and painted some pictures at Seville. Murillo, who may have known him in the school of Castillo, or at least had seen some of his early works, was so struck by the favourable change which travel had wrought upon his style, that he himself resolved upon a pilgrimage to Flanders or Italy in search of improvement. Money, however, to meet the expenses of such a journey, was first to be obtained by his own unaided exertions; for his parents were now dead, leaving little behind them, and his genius had not yet recommended him to the good offices of any wealthy or powerful patron. His resolution and energy overcame this obstacle. Buying a large quantity of canvass, he divided it into

[1] Chap. i., p. 59. [2] Chap. xi., p. 815.

squares of various sizes, which he primed and prepared with his own hands for the pencil, and then converted into pictures of the more popular saints, landscapes, and flower-pieces. These he sold to the American traders for exportation, and thus obtained a sum sufficient for his purpose. He then placed his sister under the protection of some uncles and aunts, and without communicating his plans or destination to any one, took the road to Madrid.

Murillo at Madrid.

Finding himself in the capital without friends or letters, he waited on his fellow-townsman Velasquez, then at the zenith of his fortune, and telling him his story, begged for some introductions to his friends at Rome. The King's painter asked him various questions about his family and connexions, his master, and his motive for undertaking so long a journey, and being pleased with his replies and demeanour, offered him lodging, which was thankfully accepted, in his own house, and procured him admission to the Alcazar, Escorial, and the other royal galleries. There a new world of art opened to the young Andalusian; he saw large instalments of all that he most wished to see, and conversed with the great masters of Italy and the Netherlands without crossing the Gulf of Lyons or the Pyrenees. During the absence of the Court in Arragon,[1] he spent the summer of 1642, in diligently copying the works of Ribera, Vandyck, and his

[1] Chap. ix., p. 624.

new patron. Returning from Zaragoza in the autumn, Velasquez was so much pleased with his labours, that he advised him to restrict his attention to the works of the three artists whom he had taken for his models; and, submitting the copies to the eye of the King, he likewise introduced the stranger to the favourable notice of the Count-Duke of Olivarez, and the other courtiers of taste. The year following, Murillo shared in Velasquez's grief at the fall of the friendly minister.[1] Continuing to pursue his studies in retirement, and with unabated industry, at the return of the Court from the triumph of Lerida,[2] in 1644, he surprised Velasquez with some works of so high a merit, that that judicious critic pronounced him ripe for Rome, and offered him letters to facilitate his journey. But, whether recalled by his sister, or deeming that he had already reaped at Madrid all the advantages which Rome could offer, Murillo declined to quit his native soil, and in spite of the earnest remonstrances of his friend, returned, early in 1645, to Seville.

Return to Seville.

When he paused, as all travellers pause, at the Cruz del Campo, to say a grateful Ave to the Virgin,[3] or to look down on the domes and belfries of the noble city, there were few within its walls that had noted his absence, or even remembered the existence of the friendless painter who was now returning to

[1] Chap. ix., p. 627. [2] Id., p. 632. [3] Handbook, p. 257.

The Franciscans.

become the pride of Andalusia. Soon after his arrival, the friars of the fine Franciscan convent, behind the Casa del Ayuntamiento, had determined to expend a sum of money collected by one of their begging brotherhood, upon a series of pictures for their small cloister. They wanted eleven large pieces, but the price which they proposed to give for these was too paltry to tempt any artist of name to undertake the task. Murillo, however, being needy and unknown, offered to fulfil the bargain, and the Franciscans, although doubting his competency, were happily induced by their parsimony or their poverty to close with his offer. They opened a field to the young energies of his genius, and he repaid the favour by rendering the walls of their convent famous throughout Spain.

Murillo's works in the "Claustro chico," of the Franciscan convent.

Each picture of the series was inscribed with certain verses, having a reference, but not always affording a key, to the subject. The first which met the eye, on entering the cloister and turning to the right, represented St. Francis, reclining on his iron pallet with a crucifix in his hand, and listening to the melody of a violin, played near his ear by an angelic visitor. The countenance of the saint beaming with devout ecstacy, and the graceful figure of the angel were finely conceived and no less carefully executed; and in the colouring there was much of Ribera's strength, with a superadded softness and delicacy of tone.

San Francisco.

Next came San Diego of Alcala, kneeling in the act of blessing a copper pot of broth, which he was about to dispense to the poor at the convent door. A poor woman and her children, and a knot of ragged beggars and urchins, a group which might be studied in every street, and in which the artist may himself have figured as an expectant when he wrought for the Feria, were painted with all the life-like truth and accuracy of detail, which distinguish the early studies of Velasquez. Of the third and fourth pictures, Cean Bermudez does not name, and, perhaps, could not divine the subjects; but both, he says, contained some excellent heads and draperies, and in one a distant landscape was flooded with light from a globe of fire, in which the soul of Philip II. was supposed to be ascending to heaven. The fifth, one of the finest of the series represented the death of Sta. Clara, an Italian nun, whose locks were shorn, and whose veil was given, by the hand of the blessed St. Francis himself.[1] Amongst a sorrowing group of sisters and friars, she lay with her dying eyes fixed on a vision of glory, wherein appeared the Saviour and Our Lady, attended by a train of virgins, bearing the radiant robe of her coming immortality. Vandyck himself might have painted the lovely head of Sta. Clara; and the beauty of the heavenly host contrasted finely with the wan nuns, and coarse-featured friars beneath. Of the remain-

San Diego.

Sta. Clara.

[1] Villegas; Flos Sanctorum, p. 387.

ing six, Cean Bermudez only informs us that one was a composition of two figures, and that another, in size a companion-piece to the Sta. Clara, represented a Franciscan, seized with a holy rapture, when engaged in cooking for his convent, and kneeling in the air, whilst a flight of ministering angels performed his culinary functions.[1] The latter bore the signature of the artist *Bmœus Stephs de Murillo, anno* 1646. *me. f.* Another, mentioned with high praise by Ponz, was a composition of six figures, representing San Gil, pàtron of the greenwood,[2] standing in a religious ecstacy in the presence of Pope Gregory IX. It found its way into the gallery of the late Marquess Aguado, and is now in England.[3] Soult gutted the convent and carried off all Murillo's pictures, with the exception of one, which being too stiff to be rolled up was left behind, and now adorns the collection of Mr. Ford.[4] It represents a holy Franciscan, praying over the body of a dead grey friar, as if about to restore him to life; and it is painted in a strong Ribera-like style. For once we may forgive the military robber, for great part of the stripped convent was destroyed by fire in 1810, nothing being left standing but the church, and some of the

The rapt cook.

San Gil.

The two Friars.

1 Ponz, tom. ix., p. 97. It is known in Soult's gallery as *La cuisine céleste.* 2 Villegas; Flos Sanctorum, p. 426.

3 It is, or was, in the possession of Mr. Buchanan, of Pall Mall. It has been engraved for the series of prints known as the Galerie Aguado, by Tavernier, who, like a true Frenchman, has mis-spelt every second word of the inscription. 4 At Hevitre, Devon.

arches and three hundred marble columns that supported the cloisters.[1]

Murillo's success.

The fame of these pictures getting abroad, the Franciscan convent was soon thronged with artists and critics. A new star had arisen amongst them; a painter had appeared, dropping as it were from the clouds, armed with a pencil that could assume at will the beauties of Ribera, Vandyck, and Velasquez. From the squalid stalls of the Feria, a poor and friendless youth had stepped, at once, into the foremost rank of the artists of skilful and opulent Seville. From the moment that his works were placed in the Franciscan cloister, the name of Murillo began to rise in popular esteem, and to eclipse the time-honoured names of Herrera, Pacheco, and Zurbaran. The public was loud in his praise; and priors and noble patrons overwhelmed him with commissions. One of the first fruits of his sudden burst of reputation, was a picture of the Flight into Egypt, executed for the fine convent of Mercy, a house rich in the productions of the best pencils and chisels of Seville.

Marriage.

In 1648, his worldly circumstances were sufficiently thriving to enable him, not only to marry, but to obtain a rich and noble wife, Doña Beatriz de Cabrera y Sotomayor, born and possessing property at Pilas,[2] a village five leagues south-west from Seville. Of this lady's life no

[1] J. Herrera Davila, Guia de Sevilla, Seg. Parte., p. 47.

[2] In a Life of Murillo, in Chambers' Edinburgh Journal, May 2, 1846,

fact or even date has been recorded; nor have her features and person survived in any known portrait. But the fortunes of her husband and children afford fair evidence that her domestic duties were faithfully and ably fulfilled.

Mode of life.

By this alliance the social position of the successful artist was improved and determined; his means of hospitality were enlarged; and his house became the resort of the brethren of his craft, and of the best society of the city. As the name of Murillo is not to be found in the gossipping treatise of Pacheco, it is probable that his success may have been regarded with some secret uneasiness by that busy veteran, jealous not only of his own fame, but of that of his son-in-law Velasquez. There can be no doubt, however, that the young painter appeared in the literary and artistic circle which assembled under the roof of Pacheco, at whose death he seems to have reigned in his stead as the judicious and courteous leader of his order.

His second style.

Soon after his marriage, Murillo changed his style of painting, forsaking that which the connoisseurs have called his first or cold *(frio)* manner, for that which they designate his warm *(calido)* or second style.[1] His outlines became softer and his figures rounder; his backgrounds

p. 278, we are told that the artist first saw his wife at Pilas, where he was painting an altar-piece for the church of San Geronimo, and that he gained her affections by pourtraying her as an angel in that composition (p. 279). I know of no Spanish, or indeed any other, authority for this story.

1 Handbook, p. 263.

gained in depth of atmospheric effect, and his whole colouring in transparency. Reynolds, borrowing the ancient criticism passed by Euphranor on the Theseus of Parrhasius,[1] remarked, that the nymphs of Barroccio and Rubens appear to have fed upon roses.[2] So a Spanish critic, less elegantly, perhaps, but not less justly, said of Murillo, that his flesh tints now seemed to be painted *con sangre y leche*, with blood and milk. The earliest work in this second style, noticed by Cean Bermudez, hung in the Franciscan convent, among the master-pieces of the first manner. It was a picture of Our Lady of the Conception, with a friar seated and writing at her feet; and it was painted, in 1652, for the brotherhood of the True Cross, who placed it in the convent, and paid the artist 2500 reals.

Pictures for the Cathedral.

Three years afterwards, in 1655, by order of Don Juan Federigui, archdeacon of Carmona, he executed the two famous pictures of St. Leander, and St. Isidore, now in the great sacristy of the Cathedral. These saintly brethren, natives of Carthagena, flourished in the sixth and seventh centuries; each in turn filled the archiepiscopal throne of Seville; and they had a third brother who was bishop of Ecija, and now enjoys a place in the calendar, as San Fulgencio. Murillo has painted them in their mitres and

[1] Plinii Nat. Hist., lib. xxxv. cap. 40, 10 vols., Lipsiæ, 1778-1791; vol. ix., p. 512.

[2] Works of Sir J. Reynolds; 2 vols. sm. 8vo., London, 1832; vol. ii., p. 235.

San Leandro. white robes, and seated in great chairs. In Leander the elder, he has pourtrayed the features of Alonso de Herrera, marker of the choir.[1] The mild and venerable countenance, full of blended dignity meekness and intelligence, agrees well with the character ascribed by ecclesiastical history to the good archbishop, who gained over King Leovigild and his Arian Goths to the Catholic faith, by his gentleness and patience.[2] It bespeaks a life moulded on the precepts of St. Paul, and might pass for the true likeness of some holy Borromeo or Bedell.

San Isidoro. The learned Isidore, a busy prelate, and an unwearied student, is represented as a younger man, with a noble but less benignant countenance; he is yet in the vigour of life, and not troubled with any thought of his Transit, so finely painted by Roelas;[3] the book in his hand bears an inscription announcing one of his favourite doctrines, "CREDITE O GODI CONSUBSTANTIONEM "DEI;" and he has the threatening eye of a keen controvertialist, ready to slay or be slain for any jot or tittle of his dogmatical creed. The real owner of this fine and highly intellectual, though somewhat stern, face, was the licentiate Juan

1 "*Apuntador del coro*," the Oxford prick-bill, an officer whose business it was to register the attendance of the canons and other functionaries at times of service; for which, says Mr. Davies, Life of Murillo, p. 58, note, he received, in the good old times £.1,500 a year, just £.300 more than the revenue now allowed by the state to the Archbishop of Toledo.—Widdrington's Spain and the Spaniards, vol. ii. p. 295.

2 Villegas; Flos Sanctorum, p. 642; Gibbon, vol. vi. p. 282, ed. 1838, however doubts the fact of Leovigild's conversion.

3 Chap. vii., p. 450.

Lopez Talaban. As if to mark more distinctly the difference between the two men, it is executed in a harder manner than its companion. The heads, hands, and all the accessories of these two noble portraits are all finished with admirable effect; but each figure is somewhat short, an error into which Murillo sometimes fell.

Nativity of the Virgin.

About the same time, or soon after, he painted for the Chapter another large picture, the Nativity of the Blessed Virgin, which hung behind the high altar of the Cathedral, until in due time it became the prey of Soult. It was one of the most pleasing specimens of his second style, and the skill of the composition left nothing to be desired. In the foreground, a graceful group of women and angels were engaged in dressing the new-born babe; and the bare left arm of one of the ministering maidens was the envy of the ladies of Seville for its roundness of form and beauty of colour, and rivalled in public admiration the leg of Adam in the famous picture by Vargas.[1] Beyond, St. Anne was seen in bed, with St. Joachim leaning over her; above in the air, joyful cherubs hovered near the auspicious scene; and the distance was closed by a pleasant landscape.

San Antonio de Padua.

Appreciating the genius of the great artist, the Chapter gave him another order in the following year, 1656, in compliance with which he painted, for the price of 10,000 reals, a large picture of

1 Chap. vi., p. 310.

St. Anthony of Padua, one of his most celebrated works, and still a gem of the Cathedral, hanging in the chapel of the baptistery. Kneeling near a table, the shaven brown-frocked saint is surprised by a visit from the infant Jesus, a charming naked babe, who descends in a golden flood of glory, walking the bright air as if it were the earth, while around him floats and hovers a company of cherubs, most of them children, forming a rich garland of graceful forms and lovely faces. Gazing up in rapture at this dazzling vision, the saint kneels, with arms outstretched, to receive the approaching Saviour. On the table at his side there is a vase containing white lilies, painted with such Zeuxis-like skill, that birds, wandering amongst the aisles, have been seen attempting to perch on it and peck the flowers;[1] and to the left of the picture, an arch discloses the architec-

[1] A caviller might object, that the compliment thus unconsciously paid to the lilies, reflected no credit on the saint. Zeuxis made a similar remark when he saw a bird peck the grapes carried by a boy, in his picture. Plin. Nat. Hist.; lib. xxxv., cap. 36, vol. ix, p. 449. But birds in Spain used to be on very familiar terms with the monks, if we are to believe Mr. Thicknesse, who says that he saw a wild songster taking the bread out of the mouth of a hermit at Monserrat. Travels in France and Spain; 2 vols. 8vo., London, 1777; vol. i., p. 189. The Seville story appeared in print eleven years before Murillo's death; when there were persons, we are informed, ready to depose to having seen "un paxaro trabajar por assentarse en el (i. e. the bufete or table) a picar las flores que salen de una jarra, en forma de azucenas." Fiestas de la S. Iglesia metropolitana y patriarcal de Sevilla, al nuevo culto del Señor Rey S. Fernando; por D. Fernando de la Torre Farfan, presbytero; fol. Sevilla, 1671; (with 6 preliminary leaves, pp. 343, and 21 plates; besides the saint's portrait, engraved after Murillo, and not found in all copies) p. 164. For a similar triumph achieved by Sanchez Cotan, see chap. vii., p. 438. The pre-eminent modern Zeuxis, however,

tural perspective of the cloister. Palomino has an improbable story, that the table and other accessories were put in by Valdés Leal.[1] In 1833 this noble work was repaired, which in Spain means repainted, so that many a delicate touch of Murillo's pencil has disappeared. Enough, however, is left to shew the genius of the original design, and the splendour of the original colours.[2] Over it, hangs a smaller picture by the same hand, representing the Baptism of Our Lord: a work fresh and pleasing in tone, but somewhat defective both in composition and drawing.

The same year saw the renovation of the small *Pictures for*

was Mignard, whose portrait of the Marquise de Gouvernet was accosted by that lady's pet parrot with an affectionate "*Baise moi, ma maîtresse.*" Vie de Pierre Mignard, par l'Abbé de Mouville; 12mo. Amsterdam, 1731; p. 57. There was more credit in deluding a parrot than even a Philip IV. Chap. ix., p. 621.

1 Palomino, tom. iii., p. 625. I am informed, by my friend the author of the Handbook, that the table painted here and in other works of Murillo, is the antique *mesa de herraje*, so called from its iron legs, still to be found in the old mansions of Seville. The top is usually a single massive plank of mahogany. The Marquess de las Amarillas had a very fine one.

2 Of this picture, M. Viardot, Musées d'Espagne, &c., p. 146, note, tells a marvellous tale on reverend authority. "Une chanoine" says he "qui avait bien voulu me servir de *cicerone*, me raconta qu'après la retraite des Français, en 1813, le Duc de Wellington avait offert d'acheter ce tableau pour l'Angleterre en le couvrant d'onces d'or; * mais * l'Angleterre a gardé son or, et Seville le chef d'œuvre de son peintre." The canvass is probably, 15 feet square, which, allowing each golden ounce to be worth £.3 6s., and to cover a square of 1½ inch, brings the Duke's offer to, at least, £.47,520. Capt. Widdrington, Spain and the Spaniards, in 1843, vol. i., p. 246, was informed that "a Lord" had declared himself ready to give £40,000 for the picture. The Handbook, p. 256, rejects the story with contempt. It is, nevertheless, still told and believed at Seville and Paris, where nothing is too monstrous for deglutition.

ch. of Sta. Maria la Blanca.

but ornate church of Sta. Maria la Blanca, once a Jewish synagogue, and now a chapel of ease to the Sagrario of the Cathedral.[1] The canon Don Justino Neve y Yevenes, a great friend and patron of Murillo, employed him to paint for this church four large pictures of a semi-circular form, two for the nave, and one for each of the lateral aisles. The two first were to illustrate the history of the festival of Our Lady of the Snow, or the dedication of the church of Sta. Maria Maggiore, at Rome. In the days of Pope Liberius, says the legend,[2] there dwelt at Rome a certain senator named John, whose wife, a rich and noble lady, bore him no offspring. Resigned to the will of heaven, and being no less pious than opulent, the childless pair determined to adopt the Blessed Virgin as their heir; and for that purpose, they daily besought her to declare her pleasure as to the investment of their wealth. Moved by their supplications, the Queen of Heaven at last appeared to each of them in a dream on the night of the 4th of August, and accepted the inheritance, on condition of their repairing next day to the Esquiline hill, and there, on a piece of ground which they should find covered with snow, erecting a church in her honour. When day broke, the sleepers having compared their dreams, went to submit the case to the Pope, whom they found, however, already in-

Legend of Na. Seña de la Nieve.

1 Ponz, tom. ix., p. 84.

2 Ribadeneira; Fleur des Vies des Saints, tom. ii., p. 114. *Circa*, A.D. 360. Handbook, p. 735.

formed of the matter by a revelation from the Virgin. Having received the pontifical benediction, and attended by a retinue of priests, and a great throng of people, they next proceeded to the Esquiline, found a portion of it white, beneath the August sun, with miraculous snow, and marked out thereon the site of a church, which when finished, they endowed with all their substance, and called by the name of their celestial legatee. Thither was brought, after many ages, the adored manger-cradle of Our Lord; and there arose the meretricious temple of Rainaldi and Fuga, which, however, records in its proud title the piety of the senator and his spouse, who first dedicated a church to the Mother of the Saviour within the walls of the Eternal City. In his delineation of the first part of the story, Murillo has represented the Roman lord dreaming in his chair over a great book, and leaning his head on a table, with deep sleep written in every line of his noble countenance and figure. His dress of black velvet is, like that of Pareja's St. Matthew,[1] the costume of a Spanish hidalgo. The lady lies asleep on the ground; above them appears seated on a cloud and surrounded by a glory, the Virgin, one of the loveliest of Murillo's Madonnas. In the next picture, the devout pair relate their dream to the Pope Liberius, a grand old ecclesiastic, like one of Titian's pontiffs. Near the throne stands a white-robed friar, applying a

The Senator's dream.

Interview with the Pope.

[1] Chap. x., p. 710.

pair of spectacles to his nose, and scrutinising the not very interesting dame in a manner more usual with his cloth than proper to his calling. Far in the distance, the procession is seen approaching the snow-patch on the Esquiline. In the Dream, the finest of the two pictures, is noticed the commencement of his third or vapory (*vaporoso*) style, in which the outlines are lost in the light and shade, as they are in the rounded forms of nature. Both were carried off by the French, and placed in the Louvre,[1] but they were happily rescued at the peace. They now hang in the Academy of San Fernando, at Madrid, in tawdry Parisian frames, absurdly decorated at the upper corners with plans and elevations of the ancient basilica and of the present church of Sta. Maria Maggiore. The remaining pictures, a Virgin of the Conception adored by churchmen, and a figure of Faith holding the elements of the Eucharist and likewise worshipped by various saintly personages, were not recovered from the gripe of the Gaul. To the church of Sta. Maria la Blanca, which, at one time, possessed, besides these pictures, an excellent Mater Dolorosa, and a St. John by Murillo, there now remains but a single work of his, a Last Supper, painted in his early style,[2] but at what period is not known.

Murillo's third style.

1 Notice des Tableaux exposés dans le grand salon du Musée Royal; 12mo., Paris, 1815, p. 73, where they figure as Nos. 83 and 84.

2 Handbook, p. 269.

Foundation of the Academy of Seville;

In 1658, Murillo was, in some degree, diverted from the labours of his studio, by a scheme which he had conceived, of establishing a public Academy of art. The design was a bold one, and encompassed with difficulties, which, at Madrid, had baffled not only the artists in the last reign, but even Philip IV., whom the interests of art, beyond all other objects, were likely to arouse from his magnificent indolence on the throne.[1] The Sevillian painter, however, succeeded in effecting what the absolute monarch had found impracticable. By his address and good temper he obtained the concurrence of Valdés Leal, who believed himself the first of painters, and of the younger Herrera, who had lately returned from Italy, with his natural Andalusian presumption greatly improved by travel. The conflicting jealousies of his rivals being thus reconciled or quieted, the academy was first opened for the purposes of instruction, in one of the apartments of the Exchange, on the evening of the 1st of January, 1660. On the 11th of the same month, twenty-three of the leading artists met to draw up a constitution for a new society.[2]

first meeting.

[1] Chap. viii., 515.

[2] The following are the names appended to the minute of the meeting:—D. Francisco de Herrera, Bartolomé Murillo, D. Sebastian Llanos y Valdés, Pedro Honorio de Palencia, Juan de Valdés Leal, Cornelio Schut, Ignacio de Iriarte, Matias de Arteaga, Matias de Carbajal, Antonio de Lejalde, Juan de Arenas, Juan Martinez, Pedro Ramirez, Bernabé de Ayala, Carlos de Negron, Pedro de Medina, Bernardo Arias Maldonado, Diego Diaz, Antonio de Zarzoza, Juan Lopez Carrasco, Pedro de Camprobin, Martin de Atienza, Alonso Perez de Herrera.

Office bearers; It was then agreed that its affairs should be managed by two presidents, of whom Murillo was the first, and Herrera the second, by two consuls Sebastian de Llanos y Valdés and Pedro Honorio de Palencia, a fiscal Cornelius Schut, a secretary Ignacio Iriàrte, and a deputy Juan de *their duties;* Valdés Leal. The duties of the presidents, who were to act on alternate weeks, were, to direct the progress of the pupils, resolve their doubts and settle their disputes, impose fines and preserve order in the school, and select those whose skill entitled them to the rank of academician. The consuls, fiscal, secretary, and deputy formed the council of the president; the consul seems to have been his assistant or substitute; and the business of the other three officers was to collect the subscriptions and fines, and to keep the accounts. The expenses of coal candle models and other necessaries were defrayed by a monthly subscription of six reals, paid by each of the twenty members; while scholars were liberally admitted for the purposes of study, on the payment of whatever fee they could afford. The *Rules.* rules were few and simple. Each disciple, on admission, was to profess his orthodoxy in these words, — "Praised be the most holy "Sacrament, and the pure Conception of Our "Lady," *Alabado sea el Santisimo Sacramento y la limpià Concepcion de Nuestra Señora.* Conversation on subjects not belonging to the business of the school was prohibited, and the offender was

fined if he persevered in it, after the president had rung his bell twice. A fine was likewise exacted for swearing, profane language, and offences against good manners.

Events of the first year.

These particulars are derived from the original records of the academy, formerly in the library of Don Francisco de Bruna y Ahumada, at Seville, and, in great part, printed by Cean Bermudez.[1] In the first list of subscribing members, dated on the 11th of January, 1660, the name of Francisco de Herrera stands first, and that of Bartolomé Murillo second. In February, the society gained one new member, and in March four more. Two, however, fell off in April; and on the 1st of November, sixteen only remained, president Herrera being amongst the deserters. Some little change had, meanwhile, taken place in the offices, and office-bearers; for in the minute of the meeting, held on the last-mentioned day, Valdés appears, not as deputy but as *alcalde* or chief of the art of painting, with Matias de Carbajal for a coadjutor, and Palencia, not as consul but as *alcalde* of the gilders. At this meeting, Pedro de Medina Valbuena was appointed *mayor-domo*, or steward, to manage the money matters of the academy. And as the expenses were now to be divided amongst a smaller number of members, the monthly subscription payable by each was raised to eight reals; and it was voted that each pupil should

[1] In the Appendix to his Carta sobre la Escuela Sevillana.

pay sixteen maravedis for every night that he attended the school.

Progress and success.

During the second year of its existence, 1661, the academy seems to have been directed by Murillo; but, some leaves of the Bruna manuscript being lost, it does not appear who succeeded him as a president in 1662. Llanos y Valdés became president in 1663, with Carbajal as steward and, in 1664, Juan de Valdés, having ingratiated himself with his brethren, was elected for four years to the first office, and Cornelius Schut to the second. Some dispute, however, arising, Valdés retired from the chair and the academy on the 3rd of October, 1666, and was succeeded by Llanos, Martinez de Gradilla being made steward. Medina Valbuena was president in 1667-8, and Llanos, for the third time, the year following. Juan Chamorro was chosen in 1670; Medina was re-elected in 1671; and in the two next years the chair was filled by Schut. The academy was now fairly launched, and sailing before prosperous breezes. Its members had greatly increased in number, and several men of rank were enrolled amongst them. The meeting of the 5th of November, 1673, the last of which a minute is found in the Bruna manuscript, was attended by forty-three academicians, and by Don Manuel de Guzman Manrique de Zuñiga, Marquess of Villamanrique, who had succeeded the deceased Count of Arenales, as their "most noble protector."

Results.

Although Murillo may be considered the founder of the academy, it is evident that the jealousy of envious rivals, or the calls of his own studio soon prevented him from taking any active part in the conduct of its affairs. But the constitution laid down during his rule, underwent but little change. The president and mayor-domo were the only officers elected by the whole body; each president being free to choose his own consuls and assistants; and the practice of having two presidents at the same time appears to have been discontinued. The course of instruction pursued, was intended, not for mere beginners, but for those who had already acquired some knowledge of art; there being no drawings to copy, the studies were made entirely from the living model or from the lay-figure; and colours were largely used by the scholars, a practice laid aside, says Cean Bermudez, in the later academies. It cannot be said that this institution exerted any great influence on Sevillian painting. Like other and even royal academies, it never produced any painters of first-rate merit; nor did it arrest the decay of taste in the next reign. But without it perhaps, that decay might have been more fatal and final; it, at least, afforded an asylum for traditions of the great masters; and to Murillo himself, there must have been a virtuous satisfaction in the thought that he had provided for the young artists around

him, some of the advantages of which he had himself felt the want twenty years before.

Pictures for the Cathedral.

In 1668, the Cathedral chapter-room being under repair, Murillo was employed to re-touch the allegorical designs of Cespedes,[1] and to execute eight oval half-length pictures of saints, and a full-length Virgin of the Conception. The saints are pleasing, but not of very high merit.[2] Those on the right side are Hermengild, Isidore, Archbishop Pius, and Justa; those on the left, Rufina, King Ferdinand, Leander, and Archbishop Laureano whose head, being cut off, retained the faculty of speech.[3] The Virgin is a magnificent dark-haired Madonna, with the usual accompaniment of lovely cherubs bearing palms and flowers. For the sacristy of the chapel de la Antigua he also painted, about this time, the infants Christ and St. John, and the Repose of the Virgin, works which have disappeared, probably by French agency.

Hospital de la Caridad.

We now approach the most glorious period of Murillo's career. There existed, at Seville, a pious corporation of considerable antiquity, known as the brotherhood of the Holy Charity,[4] and possessing the hospital of San Jorge. About the middle of the seventeenth century, however, this hospital had fallen into great poverty

1 Chap vi., p. 331. 2 Ponz; tom. ix., p. 48.

3 Villegas, Flos Sanctorum p. 679. Fr. Diego Tello; Vida milagros y martyrio del gloriosissimo Arzobispo de Sevilla, San Laureano, 4to. Roma 1722, p. 127.

4 The records of the *Hermandad de la Santa Caridad* reach back only to 1578; but it is supposed then to have existed for more than a century. It seems to have been originally instituted for the purpose of giving Christian burial to malefactors.—Ortiz de Zuñiga; Annales de Seville, p. 551.

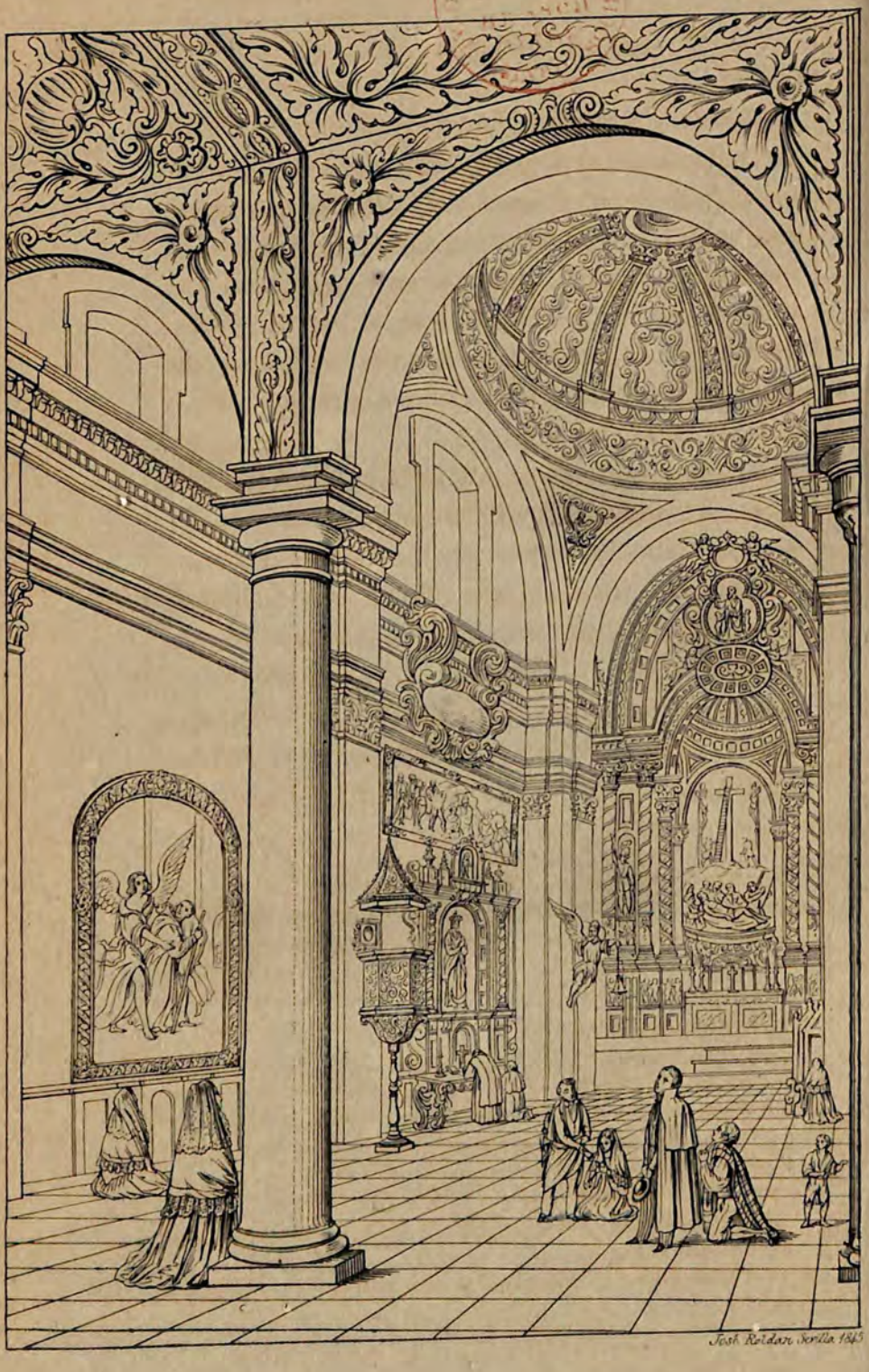
and decay. By the negligence or knavery of the guardian-guild, its property had dwindled to nothing, the fabric was a mouldering ruin, and the church a roosting-place for pigeons. Its forlorn condition attracted, about 1661, the attention of Don Miguel Mañara Vicentelo de Leca, knight of Calatrava, whose life and fortune were dedicated to works of piety and devotion.[1] As a member of the guild, this

The philanthropist Mañara.

[1] There is a curious life of this good man, entitled Breve Relacion de la muerte, vida y virtudes del venerable caballero D. Miguel Mañara Vicentelo de Leca, caballero del orden de Calatrava, hermano mayor de la Santa Caridad; escrivióla el P. Juan de Cardenas de la comp. de Jesus, para consuelo de los hermanos de la Santa Caridad; Sevilla 1679, 4to.; pp. 192 and 7 preliminary leaves, with portrait, by Lucas de Valdés. Born in 1626, he married early in life a lady of the house of Carillo de Mendoza. The circumstances under which he became a devotee resemble a passage from the life of one of our own Methodists. Some hams, sent to him as a present from the country, being detained at the gates of Seville until the dues should be paid, he sallied forth in a fit of anger to scold the official concerned in the delay. He had gone but a few paces, when the Lord, says Father Cardenas, 'poured a great light upon his mind;' (p. 7.) From that moment religion became the sole business of his life. Being a man of pure and blameless morals, he had no fleshly lust to mortify, save a fondness for chocolate, a beverage from which he accordingly refrained from the day of his conversion, even when offered as a refreshment by his friends the Carthusians (p. 102). His humility and devotion, his munificence in almsgiving, and his favour with the saints soon became famous in Seville. Every August it was his custom to lay in two stores of wheat, one for his own family, and another for the poor. In a certain year of scarcity, his granary being empty long before the time came for refilling it, his steward found it one day replenished with a miraculous supply of grain (pp. 48-50). His influence and example induced many of the nobility of Seville to join the brotherhood of Charity; he often became the channel of the bounty of others (pp. 32-3); and his reputation as an almoner stood so high, that a certain Don Fr° Gomez de Castro devised to him his whole estate, to the value of 500,000 ducats, to be applied to charitable uses (p. 53). Mañara was the author of a religious treatise, entitled

pious gentleman took upon himself the task of raising the funds necessary to restore the hospital to a state of prosperity. At the outset, his scheme did not find much favour with the nobles and rich traders of Seville, and the first contribution which he received, was from a mendicant named Luis, who gave fifty crowns, the savings of his life, to the service of God and the poor. But his perseverance and his own generous example finally overcame all obstacles; donations and bequests flowed in, and, before the close of his useful life, in 1679, he had completed his pious work at the expense of more than half a million

Discurso de la Verdad. In his portrait by Valdés, he holds this book in his hand; his countenance is meagre and severe, betokening fasting and melancholy. At his death, (9th of May, 1679) he left his whole fortune to the hospital, except some trifling legacies to servants, his 'ivory Christ' to his confessor, and 'the Christ painted on a cross at the tester of his bed,' perhaps a work of Murillo, to his sister (p. 178); and he ordered that he should be buried exactly in the fashion of the poor of the hospital, at the church door beneath a slab, with this inscripton,—*Aqui yazen los huesos y cenizas del peor hombre que a avido en el mundo. Ruegen á Dios por el* (p. 176). His funeral was, notwithstanding, celebrated with great pomp; he was buried in a vault of the church, and praised in a long Latin epitaph as the best of men; and a copy of this epitaph was placed in his very coffin, differing from that above ground, inasmuch as it contained honourable mention of his abstinence from chocolate (p. 188). So the temptations, not always successfully resisted, of a Fellow of Oriel, in respect of roast goose and buttered toast, may be found narrated in his curious journal; Remains of Rev. R. H. Froude, M.A., 2 vols. 8vo., London, 1838; vol. i., pp. 15, 24, 30, 37, 40, printed by grave Oxford divines, who profess, (p. vii.,) that 'they are best consulting the wishes of the departed by publication,' an excuse which Father Cardenas does not plead for his revelations. Two months after interment, the body of Mañara was found to be incorrupt; and by the touch of some papers which had belonged to him, a knight of Santiago was cured of a headache, as by the application of his shirt, a licentiate was made whole of a calenture (pp. 170-1). See also Ortiz de Zuñiga; Annales, pp. 776-777.



Church of the Hospital of Charity at Seville

of ducats.[1] On the slender foundation laid by the noble-hearted beggar, he reared the present beautiful church of San Jorge, with its rich altars and matchless pictures; and the hospital, with its marble cloisters, and spacious halls, and the train of priests domestics and sisters of mercy, maintained to minister to the necessities, in the words of the annual report of the guild, of "their "masters and lords the poor."[2]

Building.

The hospital was rebuilt in the Greco-Romano style, by the architect Bernardo Simon de Pineda.[3] The front has little beauty; but the cloister is graceful, and finely proportioned. The interior of the church is one of the most elegant in Seville.[4] It consists of a single aisle, widening beneath the lofty and richly decorated dome, and terminated by the high-altar, a vast fabric of twisted columns and

1 Cardenas; Relacion, p. 43.

2 "Nuestros amos y señores los pobres," Dublin Review, vol. xviii., p. 480, where the following facts connected with this noble institution are narrated. Below stairs are upwards of 100 beds, and always 100 patients; above, live twelve *venerables*, or aged infirm priests in comfortable apartments; in each ward there is an altar, where mass is regularly said; and there is an outer hall opening on the street, with door unbarred all night, where any beggar or poor wayfarer may find bed, light, and supper. In 1844, the confraternity forwarded, or assisted on their journeys, 165 poor people; gave ecclesiastical burial to 70, the number of deaths in the house having been 43; carried 162 to the hospitals, and distributed clothes and alms to others; and 17,398 large loaves of bread, besides abundance of meat, fruits, vegetables, chocolate, cakes, wine, &c., were consumed in the establishment.

3 Ortiz de Zuñiga; Annales, p. 767. The Sevilla Pintoresca, p. 392, has the name *Pereda*.

4 The accompanying sketch is taken from near the side-door, the usual entrance.

massive cornices, entirely gilt and raised several steps above the rest of the pavement. For this sumptuous structure, Mañara provided lamps and candelabra, plate and other ornaments of fitting splendour; and he commissioned his friend,[1] Murillo, to paint no less than eleven pictures. Three of these pieces, representing the Annunciation of the Blessed Virgin, the Infant Saviour, and the Infant St. John, still adorn the lateral altars, and elsewhere would be considered as gems. The remaining eight, treating of scriptural subjects proper to the place, are the finest works of the master. Ere the coming of the French spoiler, four hung on either side of the Church; Moses striking the Rock, the Return of the Prodigal, Abraham receiving the three Angels, and the Charity of San Juan de Dios, on the left or gospel-side; and the Miracle of the Loaves and Fishes, Our Lord healing the Paralytic at the pool of Bethesda, St. Peter released from prison by the Angel, and St. Elizabeth of Hungary tending the sick, on that of the epistle. On these works Murillo seems to have been employed during four years; and in 1674, he received the following prices; for the Moses 13,300 reals, for the Loaves and Fishes 15,975; for San Juan de Dios and its companion-picture St. Elizabeth 16,840; and for the four others, Abraham, the Prodigal, the Healing the Paralytic and St. Peter, 32,000;

Murillo's works.

Eight pictures of Charity.

Prices.

[1] Ponz; tom. ix., p. 149.

making in all the sum of 78,115 reals, or about £.800. Five were carried off by Soult, who gave one to the Imperial Louvre, and retained four for his own sale-rooms.

Moses striking the rock.

Happily for the hospital and for Seville, the two colossal compositions of Moses, and the Loaves and Fishes, still hang beneath the cornices whence springs the dome of the church, "like ripe oranges " on the bough where they originally budded."[1] Long may they cover their native walls, and enrich, as well as adorn, the institution of Mañara! Both are painted in a light sketchy manner, and with less than Murillo's usual brilliancy of colour. In the picture of the great miracle of the Jewish dispensation, the Hebrew prophet stands beside the rock in Horeb, with hands pressed together and uplifted eyes, thanking the Almighty for the stream which has just gushed forth at the stroke of his mysterious rod. His head turning slightly to the right, with its horn-shaped halo, and full silver beard, is noble and expressive; and his figure, robed in flowing violet drapery, majestic and commanding. Aaron appears behind his brother; but in the countenance of the high-priest the gratitude seems not unmingled with surprise. Immediately around them are grouped fifteen figures, men women and children, absorbed in the business of quenching their thirst, whence the picture

[1] Handbook; p. 263.

has been called *la Sed.* Amongst them there is one introduced with great dramatic effect, a mother drinking eagerly from a jug, and "forgetful of her sucking child,"[1] turning aside her head to avoid the out-stretched hand of the clamorous infant in her arms. The water, falling from the rock, forms a stream, to the left of which there is a smaller group of nine figures, of which the most striking feature is the woman, who, with one hand holds a cup to the lips of the youngest boy, and with the other restrains the eagerness of his elder brother. Here rises the head of a camel, patiently awaiting his turn; there a white mule laden with jars, applies his nose to an iron pot newly filled from the fountain; and sundry dogs and sheep, mingled with the people, lend variety to the composition. The sun-burnt boy on the mule, and the girl, somewhat older, near him holding up her pitcher to be filled, are traditionally called portraits of the painter's children.[2] In the background another company of people, with their beasts, are seen descending a rugged path, to the spring; and rocky hills close the distance. As a composition, this wonderful picture can hardly be surpassed. The rock, a huge isolated brown crag, much resembles in form, size, and colour that which

[1] Isaiah, xlix., 15.

[2] History of the Spanish school of painting; by the author of Travels through Sicily, &c. fcap. 8vo. London, 1843; p. 82, note. For a notice of this work, see Preface.

is still pointed out as the rock of Moses, by the Greek monks of the convent of St. Catherine, in the real wilderness of Horeb. It forms the central object, rising to the top of the canvass and dividing it into two unequal portions. In front of the rock, the eye at once singles out the erect figure of the prophet standing forward from the throng; and the lofty emotion of that great leader, looking with gratitude to Heaven, is finely contrasted with the downward regards of the multitude, forgetful of the giver, in the anticipation or the enjoyment of the gift. Each head and figure is an elaborate study; each countenance has a distinctive character; and even of the sixteen vessels brought to the spring, no two are alike in form. A duplicate, or large sketch of this picture, stolen from some other collection, hangs, or once hung, in the staircase of Soult's receiving-house at Paris.[1] Its authenticity, however, is questionable, as it is not mentioned by Cean Bermudez, who notices a study of the woman giving her child drink, which once hung in the convent of Barefooted Carmelites at Seville.

Miracle of loaves and fishes.

The Miracle of the loaves and fishes, is not equal to its twin-picture. The principal figures in the foreground are arranged in two independent groups leaving a great open space between, disclosing the multitudes clustered on the distant uplands. Our Lord and his disciples on the one hand, and the knot of spectators on the other,

[1] Revue de Paris, 1835; tom. xxi., p. 50.

form, therefore, two distinct pictures, which might be separated without much injury to their significance. The head of the Saviour is inferior in dignity to that of Moses; his position is not sufficiently prominent; nor are any of the apostles remarkable for elevation of character. The young woman with the child in her arms, and the old hag who looks on with incredulous wonder at the proceedings of the master of the miraculous feast, are full of life, and finely contrasted; and the lad with the loaves and fishes is an admirable study of a Sevillian urchin. Of this picture, as well as of its companion, Soult has, or once had, a large repetition of considerable merit.[1] The small original sketch is in the rich collection of Mr. Munro.[2]

Charity of S. Juan de Dios.

The Charity of San Juan de Dios is the only other piece of this noble series that remains to the hospital. It hangs in its original place, on the left wall of the church, near the great portal. The good Samaritan of Granada[3] is represented carrying a sick man on his shoulders by night, and sinking under the weight, of which he is relieved by the opportune aid of an angel. Perceiving his divine assistant, he looks back towards him with an expression of grateful awe. This picture is coloured with great power. The dark form of the burden, and the sober gray-frock of the bearer are dimly seen in the darkness, on which

1 Revue de Paris, tom. xxi., p. 51.

2 At No. 113, Park street, Grosvenor Square. 3 Chap. viii., p. 574.

the glorious countenance of the seraph and his rich yellow drapery, tells like a burst of sunshine.

St. Elizabeth of Hungary tending the sick.

St. Elizabeth, the appropriate companion-piece, although lost to Seville, happily is still preserved to Spain. Rescued from the Louvre,[1] it was detained, on some frivolous pretext, at Madrid, where it now embellishes the Academy of San Fernando. Elizabeth, daughter of King Andrew and Queen Gertrude, of Hungary, is one of the most amiable personages of mediœval hagiology. Born early in the fourteenth century, her humility, piety, and almsdeeds were the wonder of her father's court, before she became the wife of Duke Ludwig of Thuringia. As sovereign princess her whole life was consecrated to religion and charity. She fasted rigidly, rose at midnight to pray, walked in processions barefoot and clad in sackcloth, and maintained a daily table for nine hundred poor, and an hospital, where in spite of the scorn and murmurs of her ladies, she performed the most revolting duties of sick-nurse. But her lord dying in Sicily, of wounds received in the Holy Land, she was despoiled in a few years of her wealth and dignities; and, compelled to seek for that charity which she had so munificently bestowed, it was sometimes her lot to endure the insults of wretches who had partaken of her bounties. All these slings and arrows of her fortune, the good Duchess suffered with angelic meekness.

[1] Notice des Tableaux, 1815, p. 74, No. 85.

Entering, it is said, the third order of St. Francis, prayer and tending the sick continued to be her daily employ, and communion in visions with Our Lord and the Blessed Virgin her only solace, till her death in her twenty-fourth year. The miracles wrought at her tomb at Marburg obtained her canonization by Gregory IX.[1] Murillo's composition in honour of this royal lady, consists of nine figures assembled in one of the halls of her hospital. In the centre stands "the king's daughter of Hungary," arrayed in the dark robe, and white head-gear of a nun, surmounted by a small coronet; and she is engaged in washing, at a silver basin, the scald head of a beggar boy, which, being painted with revolting adherence to nature, has obtained for the picture its Spanish name *el Tiñoso.*[2] Two of her ladies, bearing a silver ewer, and a tray with cups and a napkin, stand at her right hand, and from behind them peers a spectacled dueña;[3] to her left hand there is a second boy, likewise a *tiñoso*, removing, with great caution and a wry face, the plaster which covers his head, a cripple resting on his crutches, and an old

1 Villegas; Flos Sanctorum, p. 794. Ribadeneira; Fleurs, tom. ii., p. 521. Vies des Saints, 12mo., Paris, 1837, p. 603.

2 The very circumstance may have been suggested by Villegas, p. 795. "Puso junto consigo una vez la cabeza de un enfermo, &c.," an incident which most readers will gladly dispense with, and which the curious may seek for in the original.

3 Murillo was fond of these fashionable ornaments of the nose; see p. 846; like Sanchez de Castro, chap. ii., p. 83, and Arias Fernandez, chap. x., p. 716. See also chap. ix., p. 636, note.

woman seated on the step of the dais. More in the foreground, to the right of the group, a half-naked beggar, with his head bound up, leisurely removes the bandage from an ulcer on his leg, painted with a reality so curious, and so disgusting, that the eye is both arrested and sickened. In the distance, through a window or opening, is seen a group of poor people seated at table, and waited on by their gentle hostess. In this picture, although it has suffered somewhat from rash restoration, the management of the composition and the lights, the brilliancy of the colouring, and the manual skill of the execution, are above all praise. Some objection may, perhaps, be made to the exhibition of so much that is sickening in the details. But this, while it is justified by the legend, also heightens the moral effect of the picture. The disgust felt by the spectator is evidently shared by the attendant ladies; yet the high-born dame continues her self-imposed task, her pale and pensive countenance betraying no inward repugnance, and her dainty fingers shrinking from no service that can alleviate the human misery, and exemplify her devotion to her master. The old hag whose brown scraggy neck and lean arms enhance by contrast the delicate beauty of the saint, alone seems to have leisure or inclination to repay her with a look of grateful admiration. The distant alcove, in which the table is spread, with its arches and Doric pillars, forms a graceful back-ground, dis-

playing the purity of Murillo's architectural taste.

Smaller pictures.

The four pictures, irretrievably carried off by Soult, long waited for purchasers in the hotel of that plundering picture-dealer. Abraham receiving the Angels, and the Prodigal's Return, being sold some years since to the Duke of Sutherland, now enrich the gallery of Stafford-House. In the first, the Patriarch advances from the door of his tent, which resembles the corner of a ruinous Spanish venta, to greet the three strangers approaching with uplifted staves. His turbaned head, and his figure clothed in dark drapery, are grave and venerable; but the angels are deficient in dignity and grace, as is justly remarked by Cean Bermudez, who likewise objects to the want of that family likeness in their faces, which he commends in El Mudo's picture on the same subject at the Escorial.[1]

Abraham receiving the Angels.

Return of the Prodigal Son.

In the Prodigal's Return, a composition of nine figures, the repentant youth locked in the embrace of his father, is, of course, the principal figure; his pale emaciated countenance bespeaks the hardships of his husk-coveting time, and the embroidery on his tattered robe, the splendour of his riotous living. A little white dog leaping up to caress him, aids in telling the story. On one side of this group a man and boy lead in the fatted calf; on the other appear three servants bearing a light blue silk dress of Spanish fashion,

[1] Chap. v., p. 255.

and the gold ring; and one of them seems to be murmuring at the honours in preparation for the lost one.

Healing of the Paralytic.

The Healing of the Paralytic, lately purchased by Mr. Tomline,[1] consists of five principal figures, Our Lord, three apostles, and the subject of the miracle. The head of the Saviour is one of the finest delineations of manly beauty ever executed by Murillo; and the shoulder of the sick man, although too youthful and healthy, as Cean Bermudez justly remarks, for a paralytic of thirty-eight years standing, is a wonderful anatomical study. Above in the sky hovers, in a blaze of glory, the angel that "troubled the water;"[2] and the distance is closed by an elegant architectural perspective with small figures, the porch and expectant patients of Bethesda. In richness of colour this fine work is not inferior even to the St. Elizabeth. Our Lord's robe is of that soft violet hue which Joanes and the painters of Valencia loved;[3] while the mantle of St. Peter, who stands at his right, is of the deep Sevillian brown, known as the *negro de hueso*, because made by Murillo, as by the Andalusian artists of the present time, from the beef-bones of the

1 It now adorns his mansion, No. 1, Carlton-house terrace. A French journal, Jan. or Feb. 1847, in announcing its sale for 160,000 francs, to an English collector, very fairly remarked, that the Maréchal Duke of Dalmatia, having acquired it at a very moderate price, (*i. e.* the trouble of stealing it,) might surely have afforded to present it to the Louvre.

2 St. John, v. 4.

3 Chap. vi., p. 360.

daily *olla*.[1] The arcades in the background, may have been suggested by the beautiful cloisters of the convent of Mercy, now the Museum.[2]

Release of St. Peter.

The companion-picture, the Release of St. Peter, is the only piece of the series which remains unsold on the hands of the plunderer. Seated on the floor of the dungeon, the apostle seems newly awakened from slumber; and his venerable countenance, full of glad amazement, is lit up by the glory which radiates from the graceful form of the angel, and pales the ineffectual glimmer of the prison-lamp behind.

Remarks on the pictures of Charity.

In these eight celebrated pictures, Murillo evidently determined to leave to posterity an example of the variety of his style, and of the full compass and vigour of his genius. Of the relative merits of each, it is very difficult to judge, as only two of them, the Moses and the St. Elizabeth, have been engraved.[3] The most faulty is full of beauties that would do honour

[1] Gatherings from Spain. 8vo. London, 1847, p. 120.

[2] Chap i., p. 80.

[3] The first was finely engraved at Madrid by Rafael Esteve, in 1839. Of the second there are two lithographs, executed the one at Madrid and the other at Paris. I take this occasion of calling the attention of the Duke of Sutherland and Mr. Tomline, the possessors of three of the series, to the fact that they have never been engraved; and that a fire at Stafford House or Carlton-terrace might deprive the world of some of Murillo's most important works. The graver, or the beautiful invention of Mr. Fox Talbot, which, with still greater precision than the graver, "stamps, renews, and multiplies at will," would not only preserve them for all time, but would enable many humble lovers of art to enjoy their beauties, and appreciate the genius of Murillo.

to any painter. Considered as an effort of mind, the Moses deserves the first place, being the subject which presented the greatest difficulties to the artist, and the widest scope for his invention. Both the Prodigal's Return, however, and the St. Elizabeth, are more perfect as works of art, being composed with equal skill, and finished with greater care and higher technical excellence. Cean Bermudez, who enjoyed the advantage of seeing them all together, each in the light and place for which Murillo painted it, seems to prefer these two to all the rest. Soult, the robber of churches and hospitals, has not only deprived the critic of all opportunity of comparing one with the others, but has infinitely marred the moral significance of each of the exiled and scattered pictures. On the walls of the Spanish Academy, or of mansions in Paris or London, they have lost the voice with which they spoke to the heart from the altars of their native church. No poor patient, ere returning to the busy haunts of men, kneels now before the Healing of the Paralytic, in gratitude to Him who stood by the pool of Bethesda; no pale sister of charity, on her way to her labours of love in the hospital, implores the protection, or is cheered by the example, of the gentle St. Elizabeth. At Seville, these pictures of charity were powerful and eloquent homilies, in which the piety of Miguel Mañara yet spake through the pencil of his friend. In the unfamiliar halls

of the stranger they are now mere works of art, specimens of Murillo, articles of costly furniture, less esteemed, perhaps, and less appropriate than some Idalian glade imagined by Albano, some voluptuous Pompadour garden-scene, the offspring of Watteau.[1]

[1] The operations of the Duke of Dalmatia, as a picture-collector, and their results are thus noted by a candid Frenchman, M. T. Thoré, in the Revue de Paris, tom. xxiii., p. 211, for Septr. 27, 1835. "Pendant que l'empire promenait ses victoires en Europe, * * nos armées, disons-le, exercèrent partout un pillage organisé. Le général commandant dans l'Andalousie s'appropria toutes les toiles, qui lui convinrent, dans les églises et les couvents de Seville ; mais il eut soin de revêtir cette confiscation d'une apparence de légalité, obligeant les moines à signer des ventes simulées, et l'on assure que ses titres de propriété sont parfaitement en règle. Cette possession, dont la légitimité est au moins contestable, n'a pas même tourné au profit de l'art en France, bien qu'elle semble tirer son origine de l'amour de l'art. Seville a perdu ses chefs-d'œuvres ; les religieuses compositions qui excitaient dans les églises la dévotion des chrétiens sont accrochées maintenant au pied d'un lit bourgeois, ou aux lambris d'une antichambre, et depuis plus de vingt ans qu'elles sont à Paris, Paris n'a pas eu la faveur de les examiner." The Marshal, says the Handbook, p. 253, has or had a picture by Murillo, on which, as he one day told the late Colonel Gurwood, he set a high value, "because it had saved the lives of two estimable persons,"—"whom," whispered an aide-de-camp, "he threatened to cause to be immediately shot, unless they gave up that very picture." The spoliations of this marauder had been long premeditated. Spies preceded his army, disguised as travellers and furnished with Cean Bermudez's Dictionary, to mark out his prey of plate and pictures. The aged prior of the convent of Mercy at Seville told Mr. Ford that he recognised, amongst Soult's myrmidons, one of these *commis-voyageurs* of rapine, to whom he himself shortly before had pointed out the very treasures which they were then about to seize. Gatherings from Spain, p. 271. If a picture, worth the carriage to France, be left to Seville, it is no fault of the French general. Hundreds of pictures, intended for exportation, I am informed by Mr. Ford, were left huddled together in the saloons of the Alcazar, when the *gabacho* army evacuated the city. To strip dark churches and convents, it may be said, was often to rescue fine works of art from oblivion, or from decay by monkish neglect. But to despoil Mañara's church of its pictures, was to rob, not merely Seville of glorious heir-looms, but the poor of the charity of strangers,

Pictures on Tiles.

It was not only the interior of the hospital of Charity that was indebted to the pencil of Murillo. In the florid front of the church are inserted five large designs, wrought in blue glazed tiles, or *azulejos*,[1] and said to have been executed from his drawings.[2] The centre and largest piece, of which the annexed woodcut[3]

which these pictures attracted to the hospital. What shall be said of the man who committed this foul robbery, not because he loved art, or the Louvre, but in order that he might found a picture gallery, which might be more properly called, in Transatlantic phrase, a picture-store? As Sergeant Soult, serving on the Rhine, may have filched a case of Johannisburg from a castle cellar, or a silver crucifix from a village-altar, for the purpose of selling them for a few livres to his captain, so Marshal Soult, commanding in Spain, bullied or swindled the poor monks of Seville out of their pictures, to dispose of them in time of peace to crowned heads and *milors Anglais*. The pillaging French army had no provost marshal to administer punishment to the former; but history has a pillory for the second. The *Aguador de Sevilla* (chap. ix., p. 580) is a trophy of which Wellington and England may justly be proud, while the hotel of the "Plunder-master-general of Napoleon" (Southey's Doctor, vol. iii., p. 38) is a disgrace to Paris. In France, finance-ministers have frequently proved themselves "smart men" on 'Change. Soult enjoys the rarer distinction of having turned his Marshal's bâton into the hammer of an auctioneer, and the War-office into a warehouse for stolen pictures.

[1] In Les Arts en Portugal; lettres addressées à la société artistique de Berlin, par le Comte A. Raczynski [Prussian envoy to the court of Lisbon]; 8vo. Paris, 1846, there is a curious notice, pp. 427-34, of the Portuguese *azulejos*, by the Vizconde de Juromenha, who says, "le mot portugais *azulejo* derive du mot arabe *azzalujo*, provenant à son tour du mot *zallaja*, qui signifie *uni* et *lasse*." M. Raczynski derives the word from *azul*, blue. His account applies equally well to those of Spain, which are now manufactured chiefly at Seville and Valencia. Handbook, pp. 259, 450. The real derivation of the word, says Mr. Ford, is from the Arabic *zulaj*, a varnished tile.

[2] Ponz, tom. ix., p. 151, notices them as being "bastante bien pintadas," but does not mention the artist's name, nor the designer's. The tradition however exists, and the style of the drawing, I think, justifies it.

[3] From a sketch made for me, in 1845, by Don José Roldan.

will convey some idea, represents Charity; those on either side are Faith and Hope; and the knightly saints below, Santiago and San Jorge. They are amongst the best existing specimens of a style of architectural decoration, originally borrowed from the Moors, and long very common at Seville. On towers, belfries, and gateways, the effect of these tile-pictures, or bands of gay-coloured tiles, is bright and cheerful, and the material is enduring, and inaccessible to injury from weather. Had the saints of Vargas been

painted upon this baked clay, instead of perishable plaster, they might still have frowned or smiled from their Moorish niches in the Giralda.[1]

Convent "de los Capuchinos" at Seville.

Murillo was the chosen painter of the Franciscan order. In a Franciscan convent he first achieved his fame;[2] and the brown-frocked Franciscan was ever a favourite subject of his pencil. He was probably yet working for Mañara and the hospital of Charity, when he undertook to furnish with paintings the church of another convent of St. Francis, known as the convent of Capuchins, without the city-walls. Founded near the Carmona gate, on a piece of ground once occupied by the monastery of St. Leander, and the church of Sta. Rufina and Sta. Justa, this religious house was begun so early as 1627;[3] but the building being carried on with more than Spanish slowness, the chapel was not completed till after 1670. The Capuchins, however, had no cause to regret the delay, which gave them Murillo for a painter, instead of Herrera or Zurbaran. Silver and gold they had none, but they had a large library of ecclesiastical folios,[4] and, in the works of the great master of Seville, they were richer than any brotherhood in Spain.[5]

1 Chap. vi., p. 311. 2 Page 834.

3 Ortiz de Zuñiga; Annales de Sevilla, p. 647. It was built chiefly at the expense of Juan Perez Yrazabal, a rich Biscayan noble.

4 Jacob's Travels in Spain, p. 132.

5 Mrs. O'Neil, in her Dictionary of Spanish Painters, vol. i., p. 257, says, without citing her authority, that Murillo "dwelt in this convent almost three years, without quitting it."

Murillo's pictures.

Upwards of twenty pictures were executed, in his best time, expressly for these fortunate Capuchins, and placed, under his own direction, in their otherwise unimportant little church. The retablo of the high altar was enriched with nine of these, the Virgin granting to St. Francis the jubilee of the Porciuncula,[1] the largest, says Cean Bermudez, but not the best of the whole, Sta. Rufina and Sta. Justa, St. Leander and St. Bonaventure, St. John Baptist in the desert, St. Joseph with the infant Jesus, St. Anthony of Padua, St. Felix of Cantalicio, (these two half-length figures,) a charming Virgin and child (likewise half-length,) on the door of the tabernacle of the Host, and the holy kerchief of Sta. Veronica. A Crucifixion, painted on a wooden cross, stood on its own stand on the altar. Eight grand historical subjects adorned the lateral altars; the Annunciation of the Blessed Mary, the Virgin, with the dead Saviour in her arms, St. Anthony of Padua and the infant Christ, the Virgin of the Conception, St. Francis embracing the crucified Redeemer, the Nativity of Our Lord, the Vision of St. Felix, and the Charity of St. Thomas of Villanueva. Besides these there was another Virgin of the Conception of remarkable beauty, two pictures of the Archangel Michael, a Guardian-angel, and some smaller pictures in various situations. The dingy and decayed chapel, stripped of these splendid works, now

[1] Chap. xii., p. 433.

serves as a parish church.[1] The bearded Capuchins who used to linger in the cloisters and display their treasures to the stranger, relating the legends of each picture, and themselves looking like figures that had walked out of Murillo's canvass, are gone, never to return. One poor old friar, the last of the brotherhood, keeps the keys of the church, and points out, to the unfrequent

visitor, the altar where the master-pieces once hung, and a few monkish portraits that yet moulder in the sacristy.

Great Altar-piece.

The immense altar-piece of the Porciuncula, exchanged by the foolish monks for some modern daubs for their cloister, sometime before the dissolution of the convents, after passing through

[1] The above woodcut is engraved from a sketch made on the spot, by Mr. Ford, whose pencil is as facile and sparkling as his pen. The Capuchin church is the building with buttresses on the left of the road. The dark edifice adjoining the Moorish wall of the city, is the Hermitage of St. Hermengild, and is said to be the sanctuary in which the elder Herrera took refuge from the myrmidons of the Mint. Chap. vii., p. 456.

the hands of several picture-dealers and the Infant Don Sebastian, is now in the National Museum at Madrid.[1] The design is pleasing; the Saviour and the Virgin appear to St. Francis, who kneels on the floor of his cavern, whilst a flight of lovely cherubim, thirty-three of whom are distinctly visible, shower down upon his holy head red and white roses, the blossoms of the briars wherewith he scourged himself, thus inculcating the moral that as the roses of mundane delights have their thorns, so the thorns of pious austerity are not without their roses. But as each possessor of the picture, that intervened betwixt the friars and the Infant, has done his part in restoring and repainting it, the colouring belongs to the moderns, and nothing remains of Murillo but the outline.

Capuchin pictures now in the Museum at Seville.

Happily, however, not all the Capuchin pictures are lost to Seville. In the Museum seventeen of them, gathered into one chamber, form a matchless collection of the works of the great Sevillian painter. Amongst these the Sta. Rufina and Sta. Justa, with their usual palm-branches, pots, and Giralda, deserve notice as the fairest delineation which the city possesses of its favourite saintly sisters.[2] St. John Baptist in the desert, and St. Joseph with the infant Christ, are noble studies, taken from majestic models in the prime of manly vigour. In the

Stas. Rufina and Justa.

[1] It was already in the Infant's collection, in 1832. Guia de Sevilla, 1832; Segunda Parte, p. 60. He gave Don J. Madrazo £.900 for it. For the adventures and wrongs of the picture, see Handbook, p. 770.

[2] Chap. iii., p. 128, vi. 312.

Nativity, so highly extolled both by Ponz[1] and Cean Bermudez, the Virgin, with her sweet face illuminated by light streaming, in the manner of Correggio, from the new-born Saviour on her lap, is one of Murillo's loveliest Madonnas; around are grouped St. Joseph and the shepherds, standing or kneeling; and in the dim space above, hover two exquisite cherubs. In the picture of St. Leander and St. Bonaventure, the former holds in his hands the model of a church, probably that of his nuns who had given place to the Capuchin fathers.[2] They are two rather commonplace priests, but their white draperies are grandly disposed; and a lovely infant, bearing a mitre, and peeping archly from behind the folds of the archbishop's robe, gives relief and a charm to the picture. The St. Francis at the foot of the Cross, seems to commemorate a remarkable passage in the life of that seraphic father,[3] when the crucified Redeemer appeared to him, in his cavern on Mount Alvernus, and sealed his palms, his feet, and his sides with the stigmata of his own wounds. Fastened by one hand to the cross, the Saviour, leaning, places the other on the shoulder of the holy man, who supports him in his arms, and looks up into his face with ecstacy. The foot of the saint rests on a globe, probably to signify that he contemned the world and its snares, and two pretty celestial choristers flutter over-head,

Nativity.

Sts. Leander and Bonaventure.

St. Francis.

1 Tom. ix., p. 139. 2 Page 871.

3 Villegas; Flos Sanctorum, p. 476.

St. Anthony.

holding open a music-book.[1] There are two fine pictures of St. Anthony, with the infant Jesus, in one of which the divine visitor stands, and in the other sits, on the open folio which the kneeling recluse appears to have been perusing.

St. Felix.

A similar picture represents the Blessed Virgin revealing herself to St. Felix of Cantalisi, an Italian Capuchin of singular holiness and austerity, in the sixteenth century, an event which, we are informed by the legend, took place only a few hours before his death.[2] Having embraced the infant Saviour, the good friar, upon his knees, is replacing him in the maternal arms, well-pleased and ready to depart in peace.

St. Thomas of Villanueva.

The Charity of St. Thomas of Villanueva, is, however, the pearl of the collection; being more important than any of the others, as a composition, and more interesting in subject. Murillo himself esteemed it above all his works, and was wont to call it, says Palomino, "*su "lienzo*,"[3] his own picture. The good Archbishop of Valencia[4] was one of the saints who found especial favour with his pencil. A picture, formerly at Seville, and probably in the Augustine convent, representing him, as a boy, dividing his clothes amongst some poor children, is

1 Two smaller works on the same subject by Murillo, apparently sketches for this picture, existed in 1794, one in the collection of Don Pedro O'Crouley, at Cadiz, the other in that of the Marquess of Montehermoso, at Vittoria. Musæi O'Croulianei, p. 566.

2 Ribadeneira; Fleurs des Vies des Saints; tom. i. p. 614.

3 Palomino, Tom. iii., p. 624.

4 Chap. vi., p. 353.

in the collection of Lord Ashburton.[1] Amongst the best works of Murillo, at the Louvre,[2] is the picture of the same worthy in sacerdotal vestments, distributing alms at a church door; and Mr. Wells[3] has another excellent work, similar in subject although somewhat different in treatment, once in a Capuchin convent at Genoa.[4] But for his friends, the Capuchins of Seville, Murillo put forth all his powers, and produced his most elaborate and most successful composition on his favourite theme. Robed in black, and wearing a white mitre, St. Thomas the Almoner stands at the door of his Cathedral, relieving the wants of a lame half-naked beggar, who kneels at his feet. His pale venerable countenance, expressive of severities inflicted upon himself, and of habitual kindness and goodwill to all mankind, is not inferior in intellectual dignity and beauty, to that of St. Leander, in the Cathedral; it is a face that at once inspires love and confidence, and befits the office of a shepherd and bishop of souls. A group of expectant poor surround the holy prelate; and in the foreground, a lively little ragged urchin gleefully exhibits to his mother the maravedis which have fallen to his share.

[1] Sold, in 1814 or 1815, to his Lordship, then Mr. Baring, by Mr. Buchanan; Memoirs, vol. ii., p. 264. He likewise possesses the original sketch, purchased in 1832 from Don Julian Williams, who picked it up for a trifle in the Feria at Seville.

[2] Gal. Esp. No. 171.

[3] At Redleaf, Kent.

[4] Imported in 1805 by Mr. Irvine, and bought by Mr. Wells for £.1000. There were five other pictures by Murillo in this convent, sent to England at the same time, and the six together realized £.4700. Buchanan's Memoirs, vol. ii., p. 171.

Conception.

The two pictures which represent the Mystery of the Immaculate Conception, are of unequal merit. In the best of the two, the Blessed Mary is pourtrayed in the bloom of girlhood, with long fair hair and blue up-gazing eyes. and standing on a throne of clouds upheld by a group of sportive cherubs, each of them a model of infantine loveliness. The other is similar in design, with the addition of the Eternal Father, who is dimly seen in the clouds above, and the Evil one, who grovels beneath the feet of the Virgin, in the likeness of an ill-favoured dragon.

Virgin of the Napkin.

The small picture which once adorned the tabernacle of the Capuchin high-altar,[1] is interesting on account of its legend, as well as of its extraordinary merits as a work of art. Representing the Virgin and infant Saviour, it is popularly known in Spain as *la Virgen de la Servilleta*, the Virgin of the Napkin, and the size of the small square canvass lends some credibility to the story on which the name is founded. Murillo, whilst employed at the convent, had formed a friendship, it is said, with a lay-brother, the cook of the fraternity, who attended to his wants and waited on him with peculiar assiduity. At the conclusion of his labours, this Capuchin of the kitchen begged for some trifling memorial of his pencil. The painter was willing to comply, but he had exhausted his stock of canvass. "Never mind," said the ready cook, "take this

[1] Page 872.

"napkin,"[1] offering him that which he had used at dinner. The good-natured artist accordingly went to work, and before evening he had converted the piece of coarse linen into a picture compared to which cloth of gold or the finest tissue of the East would be accounted as "filthy

"dowlas." The Virgin has a face in which thought is happily blended with maidenly innocence; and the divine infant with his deep earnest eyes, leans forward in her arms, strug-

[1] This story is not told, either by Palomino, Ponz, or Cean Bermudez; nor is it mentioned by Cumberland, who indeed seldom gives us anything which he did not find in Palomino. It is not to be found in Udal ap Rhys, Clarke, Twiss, Swinburne, Townsend, Jacob, or Santa Cruz,

gling as it were almost out of the frame,[1] as if to welcome the saintly carpenter home from his daily toil. The picture is coloured with a brilliancy which Murillo never excelled; it glows with a golden light as if the sun were always shining on the canvass. Of all the Capuchin pictures this alone has been engraved; and the present wood-cut, intended as an illustration of the popular story, is taken from the plate executed with considerable skill, by Blas Amettler, at Madrid.

"Angel de la Guarda."

The picture of the Guardian Angel is now in the Cathedral of Seville. Presented by the Capuchin friars to the Chapter in 1814, it was placed in 1818, over the altar of the small chapel which bears its name.[2] To each man, says Dr. Alonso Cano, one angel at least is given as a protector, although, as it was revealed to Sta. Brigida, ten might be allowed, so far do the heavenly hosts outnumber the sons of Adam.[3] This doctrine has

all of whom treat of painting, in their travels. I have not seen it in print in any earlier book than Davies' Life of Murillo, p. 35, where it is related in a note in the author's usual incoherent style. The Handbook, p. 265, just alludes to it; and it is prettily told in the Dublin Review, vol. xviii., p. 461, where is said that Murillo was in the habit of visiting the convent to enjoy spiritual converse with the monks, and that the napkin picture was painted for the infirmary. I tell the story as it was told to me at Seville, by the keeper of the Museum.

1 Ponz, tom. ix., p. 138.

2 J. Colon y Colon; Sevilla Artistica; sm. 8vo. 1841, p. 41.

3 Dias de Jardin, por el Dotor Alonso Cano y Urreta; 4to., Madrid, 1619, fol. 308; a rare and curious treatise on morals, full of marvellous stories, by a Murcian divine. Quevedo, in his Vision of the Last Judgment, introduces the Guardian angels, waiting to give an account of the manner in which they have discharged their functions. Visions, made English by L'Estrange, 8vo., London, 1708, p. 78.

MURILLO R.C. BELL.

El Angel de la Guarda

been beautifully illustrated by Murillo. The angel, in a rich yellow robe and purple mantle, points with his right hand to heaven, and with the other leads a lovely child, the emblem of the soul passing through the pilgrimage of this world.[1] Never was an allegory more sweetly told than in this picture, which is painted with great lightness of touch. The transparent texture of the child's garment deserves remark, for diaphanous draperies, although as old as the days of Polygnotus,[2] and much affected by the early Italian and German painters, are seldom to be found in pictures of Spain. The engraving executed for the present work is the first attempt that has yet been made to make one of the gems of the Cathedral known beyond the walls of Seville.[3]

Murillo invited to Court.

Palomino has a story[4] that, about the year 1670, a picture of the Virgin of the Conception, by Murillo, being exhibited on the feast of Corpus Christi, at Madrid, was received with

[1] Interian de Ayala; Pictor Christianus Eruditus; p. 60. Murillo has, for once, exactly fulfilled the law of religious painting, for Ayala's description of the orthodox guardian angel "elegans nempe et alatus juvenis, manu altera puerulum prendens, altera eidem cœlum commonstrans," might have been taken from this picture. A book called Año Espiritual, por Don Juan de Palafox y Mendoça, Obispo de Osma, 8vo., Gante, 1656, has a title-page designed by E. Quellinus and engraved by J. Pitou, in which there is a Guardian angel leading a child, whom three figures, representing the world, the flesh, and the devil, are endeavouring to clutch, and drag down into the flames of perdition.

[2] Plin. Nat. Hist., lib. xxxv., cap. 35, vol. ix., p. 440.

[3] The plate was executed by Mr. R. C. Bell, from an excellent copy of the picture, painted by Don Salvador Gutierrez, in 1809, and now at Keir, Perthshire.

[4] Pal. tom. iii., p. 626.

transports of applause by the public of that "most ancient, noble, and crowned"[1] capital. King Charles II. having seen it, expressed a desire that the author should enter his service, a desire which was forthwith communicated to Murillo by his friend Don Francisco Eminente. The painter, in reply, expressed his high sense of his Majesty's favour, but excused himself from accepting of the offered employment on the plea of old age. Eminente then commissioned him to paint a picture, that he might present it to the King; but the artist requiring more time than was agreeable to the impatience of the courtier, the latter purchased one of his finished works from Don Juan Antonio del Castillo, as an offering to the Royal gallery. The price of the picture was 2500 reals, the subject, St. John in the desert. Perhaps this may be the pleasing representation of the boy Baptist, now in the Royal museum at Madrid.[2] Palomino hints a doubt of the truth of the story, on the ground that the King was but nine years old in 1670, when he was supposed to have given this proof of his taste for art. But he declares that it was always said, in his own days, that Murillo had refused an invitation to court, on the score of old age; a refusal which, however, was generally ascribed to his modesty

1 The formal title of Madrid. Geromino Quintana; Historia de Madrid, fol., Mad. 1629; engraved title-page, and passim.

2 Catalogo, No. 50.

and love of retirement. Perhaps the invitation may have been given by the Queen-mother, or by Don Juan of Austria, in his love of art a true son of Philip IV. Or it may have come at a later period from Charles himself, when the prince was old enough to appreciate the painter, and the painter, to plead old age to the prince.

Pictures at "Los Venerables" at Seville.

In 1678, Murillo was again employed by his friend, the canon Justino Neve. That churchman having taken a leading part in building a new hospital for superannuated priests, known as the Hospital de los Venerables, wisely determined to entrust three of the pictures required for its decoration to the pencil which had so gracefully embodied the legend of Sta. Maria la Blanca in the church of that name.[1] Two were placed in the chapel of the hospital; and they represented, the one, the Mystery of the Immaculate Conception, which, for beauty of colouring, Cean Bermudez preferred to all Murillo's pictures on that subject at Seville, and the other, St. Peter weeping, in which Ribera was imitated and excelled. The third adorned the refectory, and presented to the gaze of the Venerables, during their repasts, the Blessed Virgin enthroned on clouds, with her divine Babe, who, from a basket borne by angels, bestowed bread on three aged priests. This delightful picture was, in 1787, considered by Mr. Townsend, a critic of no mean skill, as the most charming of all the

[1] Page 844.

works of Murillo.[1] It was doubtless carried off in the baggage-waggons of Soult. In the Museum of Cadiz[2] may be seen an indifferent copy, which is sufficient to give some idea of the graces of the original, and to show that the fine wheaten loaves of Seville and Alcalá have not undergone any change in shape since the days of Murillo.

Portrait of D. Justino Neve.

As a token of gratitude and esteem, Murillo about the same time painted a full-length portrait of his friend Neve, which long hung in the same refectory to remind the Venerables of their benefactor. After various changes of place and ownership, it is now the property of Lord Lansdowne, and a worthy ornament of the drawing-room at Bowood.[3] The clear olive face of Don Justino is delicate and pleasing, and bespeaks the gentleman and the scholar; his eyes are dark and full of intelligence; and his chin and lip are clothed with a small beard and slight moustachios. As old Alonso de Herrera, the St. Leander of the Cathedral,[4] is a model of the holy and somewhat superannuated prelate, so is Neve a model of the decorous, benevolent, and active priest in the full vigour of life. He is seated on a red velvet

1 Journey through Spain, in 1786 and 1787, by the Rev. Joseph Townsend; 3 vols. 8vo., 1791, vol. iii., p. 207. 2 Chap. i., p. 58.

3 Buchanan's Memoirs, vol. ii., p. 193, erroneously call Neve, Faustino Nivez. The picture was sold in 1804, at M. de la Hunte's sale, for 1,000 guineas, to Mr. Watson Taylor, at whose sale it came into the hands of Lord Lansdowne.—Mrs. Jameson; Private Picture Galleries, p. 305. M. Quilliet, who seems to have seen the picture in Spain, says of it, "Dans le voyage que je fis avec M. Lebrun, il me chargea d'offrir pour ce seul morceau 20,000 fr.; on me refusa net." Dictionnaire des Peintres Espagnols, p. 100, note. 4 Page 840.

chair, and wears a black cassock; on his breast hangs a gold medal, and in his hand there is a small breviary, between the gilt leaves of which, he has inserted a finger, by way of mark. Near him is a table on which stands a small time-piece. His armorial bearings are sculptured on the side of the stone portal behind him; and at his feet reposes a little liver-and-white spaniel with a scarlet collar, of that sleek rotund form which befits the pet of a prebendary. The whole picture is finished with perfect clearness and care; Murillo having evidently put forth all his skill in pourtraying his well-looking friend and patron. The dog is so true to canine nature, that, according to Palomino, living dogs have been known to snarl and bark as they approached it.[1]

Pictures at the Augustine convent.

About the same time, Pedro de Medina, being engaged in repairing and re-gilding the high-altar of the conventual church of the Augustines, induced those friars to adorn it with pictures by his friend Murillo. These were chiefly taken from the life of the glorious doctor, their tutelar saint; and two of them are now in the museum of Seville. In one, the Virgin and Infant Saviour appear to the bishop of Hippo, and in the other he is represented sitting alone writing. Another of the series seems to have got into the Louvre. It is founded on the story, that the good prelate, walking on the sea shore, came upon a child who was endeavouring to fill a hole in the sand with

1 Palomino; tom. iii., p. 625.

water which he brought in a shell from the sea. To the bishop's inquiry as to what he wanted to do, the child replied, that he intended to remove into that hole all the water of the ocean. "It is "impossible," said the divine. "Not more "impossible," retorted the little one, "than for "you to explain the mystery of the Holy Trinity "upon which you are at this moment medita- "ting."[1] This picture is not one of Murillo's most successful works; there is much dignity and good painting in the head of Augustine, but the figure is too short. Beside these passages from the life of the glorious doctor, the convent possessed, as specimens of the skill of Murillo, two alms-giving scenes, already noticed,[2] from the history of his favourite St. Thomas of Villanueva.

Last work of Murillo.

The last work undertaken by Murillo was a large picture of the espousals of St. Catherine, as an altar-piece for the church of the Capuchin friars at Cadiz. For this, and four smaller paintings to fill up the retablo, the price stipulated between the friars and the artist, was 900 crowns. He commenced the St. Catherine, and nearly finished the figures of the Virgin, the Infant Saviour, and the lovely mystical bride. Mounting a scaffolding one day to proceed with the higher parts of the picture,

[1] Gal. Esp., No. 169. I am sorry to have no better authority to offer for my legend than the notice in the catalogue, having searched Villegas and Ribadeneira in vain. It was probably told to the Baron Taylor at Seville by the monks or other parties who sold him the picture.

[2] Page 876.

he stumbled so violently as to cause a rupture in the intestines; an injury which his modesty, says Palomino,[1] would not permit him to reveal, and of which he never recovered. The fatal picture, with its glory and hovering angels added by Meneses Osorio, and its principal group remaining as it was left by the master-hand, may still be seen over the high-altar in the chapel of the Capuchin convent, now an hospital, at Cadiz. There too, according to tradition, the accident befel Murillo, and thence he returned to Seville to die.[2]

Death.

Finding himself growing worse, the great painter sent for his notary, Juan Antonio Guerrero, and with his assistance, drew up his will; but the last sands of life fled so rapidly that he was unable to reply to the lawyer's formal question as to the existence of any previous testament, or even to sign that which had just been made. At six o'clock on the evening of the same day, the 3rd of April, 1682, he expired, in the presence of his second son

[1] Palomino, tom. iii., p. 626.

[2] Palomino does not say where the misfortune happened, nor does Ponz, tom. xvii., p. 339, nor Cean Bermudez. Santa Cruz, Viage, tom. xiii., p. 206, however, asserts that the picture was painted at Cadiz; and the Handbook, p. 211, concurs in that opinion, which is unquestionably sanctioned by tradition. But I think that probability is against it. If Palomino's story be true, Murillo, thinking his injuries trifling, would most likely have remained at Cadiz, if he were there at all, in hopes of recovery, till surprised by death, which, Cean Bermudez informs us, was very sudden. The land journey to Seville could not have been undertaken by a man so afflicted; and a voyage up the Guadalquivir in those non-steaming days, was very tedious. Therefore, as he probably died, and certainly was buried, at Seville, it seems to me that the false step which caused his death, must have been taken in his own studio in that city.

Gaspar Estevan Murillo, then a boy, and in the arms of his tried friend Don Justino Neve, and his scholar Pedro Nuñez de Villavicencio.

Funeral. Over an altar in the church of Sta. Cruz, Murillo's parish-church, hung the famous picture of the Descent from the Cross, by the old Flemish master, Pedro Campaña.[1] This picture he had always held in high admiration, and before it he was wont to perform his devotions. As he lingered, day after day, to gaze upon it, he would reply to the questions of the sacristan or others, "I am waiting till those "men have brought the body of Our Blessed "Lord down the ladder."[2] Beneath this favourite picture, and in its chapel, in fulfilment of his own wish, his body was laid, the day after his decease. His funeral was celebrated with great pomp, the bier being borne, says Joachim Sandrart, by two marquesses and four knights,[3] and attended by a great concourse of people of all ranks, who admired and esteemed the great painter. By his own desire, his grave was covered with a stone slab, on which was carved his name, a skeleton, and these two words,

Tomb.

VIVE MORITVRVS.[4]

In the Vandal reign of Soult at Seville, the French pillaged this church and pulled it down, as they

[1] Chap. iii., p. 124. [2] Ponz., tom. ix., p. 82.

[3] Joachimi Sandrart, a Stockau, Academia nobilissimæ Artis pictoriæ, fol., Norimberg, 1683, p. 397. I doubt, however, whether Honthorst's pupil be a trustworthy authority, for he informs us that Murillo spent some years in America and also at Rome.

[4] Ponz; tom. ix., p. 83.

had before razed the church of San Juan at Madrid, which covered the ashes of Velasquez.[1] Its site is now occupied by a weed-covered mound of rubbish.

Wife.

Doña Beatriz de Cabrera, wife of Murillo, died before her husband. No authentic account of this lady remains to us, nor is any portrait of her known to exist.[2]

Children.

By her the painter left two sons, Gabriel Estevan, who was in the Indies when his father died, and Gaspar Estevan, in priest's orders, and a daughter, Francisca.

Sister.

A sister of Murillo, named Teresa,[3] was married to an hidalgo of Burgos, Don Joseph de Veitia Linage, head of the house of Veitia, knight of Santiago, and judge of the royal tribunal of the colonies, a man of taste and letters, a lover of the arts, and author of an esteemed work on colonial affairs.[4] Called after his marriage to Madrid, to fill the post of secretary of the council for the affairs of New Spain, this gentleman so distinguished himself by his talent for business, that he was appointed chief secretary of state, on

[1] Chap. ix., p. 669. [2] Page 837.

[3] Palomino, tom. iii., p. 626, calls her *Tomasa Josepha.*

[4] Norte de la Contratacion de las Indias occidentales, dirigido al excmo señor D. Gaspar de Bracamonte y Guzman, Conde de Peñaranda, &c. Presidente antes del Consejo supremo de las Indias, por D. Joseph de Veitia Linage, Cavo de la orden de Santiago, Señor de la casa de Veitia, del consejo de su Magestad, su Tesorero, Juez official de la Real Audiencia de la Casa de la Contratacion de las Indias; fol., Sevilla, 1672; with 17 preliminary leaves, including engraved and printed titles, pp. 264, and 36 leaves of index, &c. The engraved title, curious in design, is by M. de Orozco. The work, being a rarity, ought to be secured, whenever met with, by collectors.

the death of Eguya, in 1682.[1] His interest at court enabled him to obtain for Gaspar Murillo, during the life of the painter, a benefice at Carmona, and afterwards, before the youth was fourteen, a canonry at Seville, of which he took possession on the 1st of October, 1685. Not having taken the oath of adherence to the true faith within the required time, this juvenile dignitary was fined one year's fruits of his stall, amounting to 8000 reals, which sum was spent in repairing the monument of the Holy Week. Being a lover of the arts, he became a tolerable painter, imitating the style of his father; and he died at Seville, on the 2nd of May, 1709. Nothing appears to be known of the life and fortunes of Gabriel, his brother. Palomino asserts that the father's interest obtained for this son a benefice worth 3000 ducats,[2] but neglects to state whether he took orders, or on which side of the Atlantic his preferment was situated. The painter's daughter Francisca seems to have been older than the canon Gaspar. She relinquished her claim to inherit from her father, in 1676, on becoming a Dominican nun in the fine convent of the Mother of God.[3]

Gasp. Murillo.

Francisca Murillo.

Fortune and

Murillo, although the author of so many great

[1] N. Antonio; Bibliotheca Hispana Nova, 2 tom., fol. Madrid 1773, tom. i. p. 822. [2] Palomino; tom. iii., p. 627. He calls him *Joseph.*

[3] The nunnery of Madre de Dios was built by Isabella the Catholic, and enlarged by Archbishop de Deza. In 1669 Sta. Rosa was there pleased to cure sister Sebastiana de Neve y Chaves of apoplexy, a miracle of which an account was printed. Ortiz de Zuñiga; Annales, p. 736. This favoured nun may have been sister or cousin to Murillo's friend the canon Neve; see p. 895, note 1.

works, says Palomino, left only one hundred reals in money, besides seventy crowns which were found in a desk.[1] He certainly did not die rich; and although he received prices which were at the time respectable, Marshal Soult, the well-known French dealer, has doubtless frequently pocketed, by the sale of a single stolen picture, a sum larger than the whole gains of the artist's laborious life.[2] But his testament and inventory of effects, printed below,[3] inform us that he died possessed of several

Will and inventory of effects.

1 Palomino; tom. iii., p. 626.

2 Compare pp. 856 and 865 note 1. The gains of the robber, compared with those of the painter, have too frequently been in the ratio of pounds sterling to Spanish reals, or 240 to 2.35.

3 For the following important documents, I am indebted to the kindness of Mr. Ford. They are now printed, for the first time from a transcript made by him at Seville in 1832, from copies in the possession of Don Joaquin Cortes, President of the Academy, which I have had the advantage of collating with another made by Don J. M. Escazena, an eminent painter of Seville. The first is the will itself; the second, or *Diligencia*, is the history of the making of it, and of the testator's death; and the third, the inventory of effects.

+ En el nombre de Dios, amen: Sepan quantos esta carta de testamento viesen como yo Bartolomé Murillo, maestro del arte de la Pintura, vecino de esta ciudad de Sevilla, en la collacion de Sta Cruz, estando enfermo del cuerpo y sano de la voluntad y en todo mi acuerdo juicio y entendimiento natural, cumplida y buena memoria, tal qual Dios nuestro Señor ha sido servido de darme, y creyendo como firme y verdaderamente creo en el divino misterio de la Santisima Trinidad, Padre Hijo y Espiritu Santo, tres personas, realmente distintas y un solo Dios verdadero, y en todo lo demas que tiene, cree y confiesa la santa madre Iglesia Catolica Romana, como Christiano deseando salvarme, y quiriendo estar prevenido por lo que Dios nuestro Señor fuese servido de disponer y poniendo como pongo por mi intercesora á la siempre Virgen Maria Señora nuestra, concebida sin mancha ni deuda de pecado original desde el primer instante de su ser, otorgo, hago y ordeno mi testamento en la forma y manera siguiente.

Primeramente offrezco y encomiendo mi anima á Dios nuestro Señor que la hizo crió y redemió con el precio infinito de su sangre á quien humildemente le suplico la perdone, y lleve á el descanso de su gloria y quando

houses in the parish of La Magdalena, besides his wife's olive farm at Pilas, of some money, plate, and furniture, and of a number of pictures, some

su divina magestad fuese servido de llevarme de esta presente vida, mando que mi cuerpo sea sepultado en la dicha mi parroquia, y el dia de mi entierro siendo hora y sino otro siguiente, se diga por mi alma la misa de requiem cantada que es costumbre, y la forma y disposicion de mi entierro remito á el parecer de mis albaceas. Item, mando se digan por mi anima quatro cientas misas rezadas, la quarta parte de ellas en la dicha mi parroquia por la que le pertenece, y ciento en el convento de Nuestra Señora de la Merced, casa grande de esta ciudad y las demas en los conventos y partes que pareciere á mis albaceas, y se pague la limosna que es costumbre. Item, mando á las mandas forzosas y acostumbradas y casa santa de Jerusalem á cada parte ocho reales. Item declaro que yo fui albacea de Doña Maria de Murillo mi prima, viuda de Don Francisco Terron y paran en mi poder por bienes de la suso dicha, dos candaleros de plata, dos cucharras, quatro tenedores y seis hicaras guarnecidas de plata cuyos bienes sabe y reconosce Don Gaspar Esteban Murillo mi hijo, clerigo de menores ordenes, cuyos bienes quiero y es mi voluntad, mis albaceas los vendan y su procedido se diga de missas por el anima de la dicha Doña Maria de Murillo, la mitad en el convento del Señor San Antonio de la orden del seraphico padre San Francisco de esta ciudad, y la otra mitad en el dicho convento de Nuestra Señora de la Merced, casa grande de esta ciudad. Item declaro que en mi poder paran cinquenta ducados de vellon, por via de deposito, los mismos que dejó y legó la dicha Doña Marià de Murillo, mi prima, para que tomase estado, Manuela Romero natural de la villa de Bollullos, cuya cantidad para en mi poder, para efecto de que la suso dicha tome estado, declarolo asi, para que conste. Item mando á Ana Maria de Salcedo, muger de Geronimo Bravo, que asistió en mi casa, cinquenta reales de vellon los quales se le entreguen luego que yo fallesca. Item declaro que me debe Andres de Campo escribano de la villa de Pilas dos mil reales de vellon procedidos de arrendimiento de quatro años de unos olivares, á precio de quinientos reales cada año, a cuya cuenta, me ha dado diez arrobas de aceite á precio de diez y ocho reales cada una, mando se cobre lo demas que se me resta debiendo. Item declaro que me deben del arrendimiento de unas casas que tengo en La Magdalena la renta de seis meses á razon de ocho ducados cada uno de renta del año pasado, cuya escritura pasó ante Pedro de Galves escribano publico, de que fue fiador de á quien arrendé las dichas casas de que no me acuerdo de su nombre Antonio Novela de esta ciudad, mando se cobren. Item declaro que yo estoy haciendo un lienzo grande para el convento de los Capuchinos

finished and others in progress. The will begins with a profession of the testator's adherence to the faith of the Roman Catholic church, and it orders

de Cadiz y otros quatro lienzos pequeños y todos ellos los tengo ajustados en novecientos pesos y á cuenta de ellos he recibido trescientos y cinquenta pesos, declarolo para que conste. Item declaro que debo a Nicolas Olnasur [in Mr. Ford's copy Osnasur] cien pesos de á ocho reales de pláta cada uno que me dió y entregó el año pasado de mil seis cientos y ochenta y uno, y yo le he dado, y entregado dos lienzos pequeños que valen treinta pesos cada uno, que montan sesenta, con que rebajado esta cantidad, quedo deudor á el suso dicho de quarenta pesos, mando se las paguen. Item declaro que Diego del Campo me mandó hacer un lienzo de la devocion de Santa Catalina martir, y se concertó en treinta y dos pesos, los que el suso dicho me ha dado y pagado, por lo qual mis albaceas den y entreguen al suso dicho el dicho lienzo acabado y perfecionado. Item declaro que un texedor, de cuyo nombre no me acuerdo, que vive en la alameda, me mandó hacer un lienzo de medio cuerpo de nuestra Señora que está en bosquejo, que todavia no esta concertada y me ha dado, nueve varas de razo, mando que por defecto de no entregarle el dicho lienzo se le pague el monte de dichas nueve varas de razo. Item declaro que habra cosa de treinta y quatro ó treinta seis años que casé con Doña Beatrix de Cabrera Sotomayor, mi muger difunta y la suso dicha traxo á mi poder la cantidad que parecerá por la escritura de dote que pasó en uno de los oficios publicos que entonces estaban en la plaza de San Francisco y yo no truxe à el dicho matrimonio bienes ni hacienda ninguna, declarolo asi para que conste. Item declaro que Doña Francisca Murillo mi hija, monja profesa en el convento de monjas de Madre de Dios de esta ciudad, la qual á el tiempo de su profesion, renunció en mi su legitima, como en la escritura de renunció consta que pasó antes el dicho Pedro de Galves siete ú ocho años poco mas o menos, declarolo para que conste. Item para pagar y cumplir este mi testamento, y lo en el contenido, dejo y nombro por mis albaceas testamentarios á el señor Don Justino de Neve y Yevenes, prebendado de esta santa iglesia y á Don Pedro de Villavicencio caballero del orden del señor San Juan, y á el dicho Don Gaspar Estevan Murillo mi hijo á los quales y á cada uno in solidum doy todo mi poder cumplido y facultad bastante para recibir y cobrar todos mis bienes y hacienda y venderlos y rematarlos en almoneda publica ó fuera de ella, y de su procedido cumplir y executar este mi testamento, usando de dicho cargo, aunque sea pasado el termino del derecho y mucho mas, y pagado y cumplido este mi testamento y todo lo en el contenido, el remanente que quedare de todos mis bienes muebles raises y semovientes, deudas, derechos y acciones y otras cosas q̃e me toquen y

that his body shall be buried in the church of Sta. Cruz, with the usual chanted requiem, and

pertenescan á el tiempo de mi fallecimiento, dejo, instituyo y nombro por mis unicos y universales herederos en todos ellos á Don Gabriel Murillo ausente en los reynos de las Indias y á el dicho Don Gaspar Estevan Murillo.

Diligencia. En la ciudad de Sevilla en tres dias del mes de Avril de mil seiscientos y ochenta y dos años, serian como las cinco de la tarde con poco diferencia que se me llamó para hacer el testamento de Bartolomé Murillo, maestro pintor, vecino de esta ciudad y estando lo haciendo hasta poner la clausula de herederos que es el que esta escrito antecedente y preguntandole por el nombre del dicho Don Gaspar Estevan Murillo su hijo y dicho y pronunciado el dicho su nombre, con el otro primero su hijo, reconocí se moria, por causa de haberle preguntado en orden á si habia otorgado ó no otros testamentos para que quedasen revocados como se hace en los testamentos y no me respondió a éllo, con que á breve rato expiró, y para que conste lo pongo por diligencia, estando presente á el dicho testamento Don Bartolomé Garcia Bracho de Barreda, presbitero vecino de esta ciudad en la collacion de San Lorenzo y Don Juan Caballero, cura de la iglesia de Santa Cruz, Geronimo Treviño maestro pintor, vecino de esta ciudad en la collacion de San Esteban, [in Mr. Ford's copy Santa Cruz] y Pedro Belloso vecino y escribano de Sevilla que lo firmaron. Don Bartolomé Garcia Bracho de Barreda,—Juan Caballero,—Geronimo Treviño,—Pedro Belloso escribano de Sevilla,—Juan Antonio Guerreroe scribano publico de Sevilla.

Consiguiente á la disposicion testamentaria precedente, por Don Gaspar Estevan de Murillo se presentó peticion ante el señor Teniente de Asistente de esta ciudad, Don Policarpo de Miranda y Quiñones, solicitando se le reciviese informacion de testigos y se declarase dicho testamento por nuncupativo, cuya justificacion fue admitida y dada por tres testigos, recayó providencia de dicho señor juez á la presencia de dicho Don Juan Antonio Guerrero para la que declaró por testamento las diligencias precedentes, interponiendo la autoridad y decreto judicial de su oficio, cuya providencia fue dictada en quatro de Avril de mil seiscientos y ochenta y dos años.

El testamento que va copiado y las diligencias judiciales que se hallan á su continuacion en que recayó providencia para declarar por testamento el que vá citado, obran ante el dicho escribano Don Juan Antonio Guerrero en la escribania publica no. 3, que hoy usa Don Manuel Rodriguez Quesada en el año 1832.

Inventario.—En la ciudad de Sevilla en quatro dias del mes de Abril de mil seiscientos ochenta y dos años, estando en las casas de la morada que fueron de Bartolomé Murillo, que son en esta ciudad en la collacion de Santa Cruz, ante mi Juan Antonio Guerrero escribano publico del numero de esta dicha ciudad y testigos, pareciaron el señor Don Justino

that four hundred masses shall be said for his soul, one fourth in that church, one fourth in the convent church of Mercy, and the rest where his executors may appoint. It likewise mentions that the Capuchins of Cadiz had already paid 350 crowns on account, for his last work, and provides for the payment of a few small debts and for the delivery of certain pictures. Some trifling articles of plate, inherited from his cousin Maria de Murillo, are directed to be sold, to pay for masses for the benefit of that lady's soul, and a sum of fifty reals is left to Anna Maria de Salcedo, his servant. His two sons are the residuary legatees, and the canon Neve,[1] and Nuñez de Villavicencio, the executors.

de Neve y Yevenes, prebendado de la santa iglesia de esta ciudad y Don Pedro de Villavicencio caballero del habito de señor San Juan y Don Gaspar Estevan Murillo, vecinos de esta ciudad, albaceas testamentarios del dicho Bartolomé Murillo, nombrados por tales en el testamento que el suso dicho hizo ante el presente escribano publico, en este presente año y dixeron que por su fin y muerte habian quedadó diferentes bienes de los quales quierian hacer inventario solemne de ellos y lo hicieron de los bienes siguientes. Primeramente un escritorio de Salamanca con su pie grande como escaparate. Item un bufete de dos varas menos quarta de largo, de caoba, con su herrage. Item otro bufete de caoba de vara y media de largo con su herrage. Item tres lienzos de dos varas poco menos de largo con sus molduras doradas, uno de arquitectura y otros de historia de la sagrada escritura, y todos los tres son copias. Item un quadro de tres quartas de largo con su moldura dorada, copia de la cabeza de San Juan Bautista y dos fruteros de á media vara de largo sin [in Mr. Ford's copy con sus] molduras, y por ahora se suspendió el dicho inventario para seguirloy proseguirlo como y quando les convenga y lo firmaron de sus nombres en este registro á los quales yo el presente escribano publico doy fé, conosco; siendo presente por testigos Pedro Belloso y Francisco Martin Soldan escribanos de Sevilla,—Don Justino de Neve,—Frey Don Pedro Nuñez de Villavicencio,—Gaspar Estevan de Murillo,—Pedro Belloso escribano de Sevilla,—Juan Antonio Guerrero, escribano publico de Sevilla.

[1] He is called, in Mr. Ford's copy of the will, Neve y *Chaves*, while

House.

According to the tradition of Seville, the great painter lived and laboured for some years in the Calle de las Tiendas, a street in his native parish of La Magdalena. The latter part of his life was spent in the parish of Sta. Cruz, near the church, in a house, now No. 3, in the Calle de Barrabas, conspicuous by its bold bay-window towards the street, and close to the city wall. Over the *reja*, or gate of iron trellis work, leading from the vestibule into the court, the present owner and tenant of the mansion, the tasteful Don Manuel Cepero, Dean of Seville, has placed a marble tablet, bearing this inscription,

EN ESTA CASA
MURIÓ B. E.
MURILLO.

Around three sides of the court there is the usual Sevillian arcade, supported on white marble pillars, above which the walls are painted in imitation of red and yellow brick-work; and in the centre, a small marble fountain plays from a star-shaped basin of glazed tiles, amongst pots of flowering shrubs. Murillo's studio, now forming part of the Dean's picture-gallery, is on the upper floor; its windows command a pleasant prospect

Cean Bermudez (Carta, p. 62, and elsewhere) calls him Neve y *Yevenes*. Both may have been family names, see p. 890, note 3. A letter written by the canon to the Marquess de Paradas, on the death of Miguel Mañara (p. 853, note), and printed in Cardenas's memoirs of that worthy, p. 164, is signed Justino de *Neve* only.

beyond the Moorish wall. Looking over a grove of orange trees, you see, to the right, the long florid façade of the royal tobacco factory, built after Murillo's time,[1] and in front, a wide expanse of rich corn land, broken with olive groves and ancient convents, and stretching away to the uplands around Alcalá. The back of the house, represented in the woodcut,[2] looks on a pretty

garden, planted with citrons and cypresses, and closed by a fountain built of rock-work, and a wall on which are four faded frescos of fauns and musical mermaids, ascribed sometimes to the pencil of Murillo himself,[3] and sometimes to that of Vargas.[4]

Portraits of Murillo.

Amongst the finished pictures bequeathed by Murillo to his sons, there was a portrait of him-

[1] Begun in 1725, and finished in 1757. Los Arquitectos, tom. iv., p. 108.

[2] From a sketch which I made on the spot in 1845, by the kind permission of Dean Cepero.

[3] Noticia de Sevilla, 1842, p. 52.

[4] Handbook, p. 260.

self in his youthful days, supposed by Cean Bermudez to be the picture which afterwards came into the possession of Don Bernardo Iriarte. It is probably identical with that which, sold by Don Julian Williams to the King of the French, is now one of the gems of the Louvre,[1] and has been engraved, for the third time,[2] for the present work. According to a whimsical fashion of the time, it affects to be painted on a stone slab, carelessly placed upon a block, along the edge of which a later hand has inscribed the name of the painter, and dates of his birth and death. Although wanting in the beauty of feature and the high-bred air which distinguished Velasquez, the countenance of Murillo is not unworthy of his genius; the lips betoken firmness, and above the keen intelligent eyes, there rises a broad intellectual brow. At a later period of his life, and at the request of his children, he painted another portrait of himself, which was engraved at Brussels in 1682, by Richard Coilin,[3] at the

1 Gal. Esp., No. 183.

2 It has been engraved at Paris by Blanchard and Schling. An excellent copy of this portrait, executed at Seville by Sir David Wilkie, and now hardly inferior in interest and value to the original, is in the collection of the Earl of Leven, at Melville House, Fifeshire.

3 This rare print, which is about 18 inches square, is signed "*Richard Coilin, Calcographus Regis, sculpsit, Bruxèlæ, an.* 1682." A pedestal beneath the figure bears this inscription:—"Bartholomeus Morillus, Hispalensis se ipsum dipingens, pro filiorum votis ac precibus explendis. Nicolaus Omazurinus Antuerpiensis tanti viri simulacrum in amicitiæ symbolum in æs incidi mandavit, anno 1682." In Murillo's testament, where mention is made of this Flemish friend, (p. 893, note,) it will be observed that the name is written *Osnasur*.

expense of a certain Nicolas Omazurino, a gentleman who enjoyed the artist's friendship, and who, with his wife, Isabel Malcampo, had been pourtrayed by him in 1672. From this plate the head of Murillo, engraved in 1683 in Sandrart's book,[1] was doubtless taken; and that head so closely resembles a bust-portrait formerly in the Aguado collection, that the latter portrait was probably either the original from which Coilin worked, or a copy of it. It represents Murillo as a somewhat care-worn man, of middle age, with a falling collar, edged with lace, round his neck; and it has been engraved.[2] There is still another portrait of the painter, three-quarters length, which appears to be a repetition, on a larger canvass, of that in the Louvre: in his left hand he holds a drawing of a seated naked figure, and his right a crayon-holder; and it is known in Spain by the indifferent engraving of Alegre and Carmona,[3] which perhaps is all that remains of the picture. At Florence, the gallery of Cardinal Leopold de Medicis, although it boasts two portraits of Velasquez,[4] wants that of Murillo.

Character.

All that is known of the personal history of Murillo tends to the advantage of his fame. Gifted with much energy and determination of

1 Sandrart, Academia nobilissimæ Artis pictoriæ, plate facing p. 392

2 In Paris, by Calamatta, in the Galerie Aguado.

3 In the Españoles Ilustres.

4 Galerie Impériale et Royale de Florence; sm. 8vo, Flor. 1837; p. 127.

mind, and great powers of application, he obtained by his amiable and attractive manners a considerable influence with his fellow-men. His character bears so close a resemblance to that of Velasquez, that the great court-painter may have been his model, both as a man and as an artist. Discreet and conciliating towards friends and rivals, both of these celebrated sons of Seville seem to have been free from that proneness to boasting and self-glorification, the besetting vice of Alonso Cano, and one generally inherent in the oriental blood of Andalusia. The early history of the Sevillian academy[1] affords evidence of the good sense of Murillo, and of the moderation of his temper. Cean Bermudez records a happy reply made by him to his fellow-painter Valdés Leal, a man too arrogant, he was accustomed to say, to admit of rivalry. This haughty antagonist having one day condescended to ask Murillo's opinion of a work which he had just finished, and of which the principal feature was a rotting corpse, the painter—who had probably not yet given an opening for a retort by painting the Tiñoso[2]—replied, "Compadre,[3] it is a picture "which cannot be looked at without holding "one's nose." Cean Bermudez was doubtless repeating the tradition of Seville, when he relates that the scholars of Murillo found him in all things the opposite of the testy Herrera; a gentle and pains-taking master, and in after-life a generous

1 Page 847. 2 Page 862. 3 *Compère*, gossip.

and fatherly friend. One of them attended him in his last moments, and Meneses Osorio, Marquez Joya, Antolinez, and others of less distinction, lamented his death as if they had been his children. The friend of good Miguel Mañara, and the votary of the holy Almoner of Valencia, he practised the charity which his pencil preached; and his funeral was hallowed by the prayers and tears of the poor who had partaken of his bounties. His story justifies the hortatory motto graven on his tomb;[1] he had lived as one about to die.

Like Velasquez, Murillo enjoyed a high contemporary reputation. The invitation to court was not the most signal homage paid to his genius. He had the pleasure of reading his own praises in the Memorial of the festivals held at Seville on the canonization of St. Ferdinand, one of the most beautiful books of Spanish local history.[2] In that work Don Fernando de la Torre Farfan proclaims the renown of Murillo's name, and the "learning" of his pencil; he asserts that he was "a better Titian," and that Apelles might have been proud to be called the Grecian Murillo;[3] *Fame.*

1 Page 888.

2 Page 842, note. I am informed by Mr. Ford, who possesses a matchless copy of this rare volume, with impressions of the plates selected from five different copies, that the work was printed at the expense of the Chapter of Seville for presents.

3 Molière speaks still more handsomely of his own painter friend in his "Gloire du Val-de-Grace," Œuvres; 6 tom. Paris, 1824, tom. vi., p. 451, where he talks of

"Jules, Annibal, Raphaël, Michel-Ange,
"Les *Mignards* de leur siècle."

and he remarks of one of his beautiful delineations of the Immaculate Conception, "that those who did not know that it had been painted by the great artist of Seville, would suppose that it had had its birth in heaven."[1] Murillo was probably better known abroad than any other Spanish painter, except Ribera and Velasquez. His portrait was, as we have seen,[2] finely engraved in Flanders the very year of his death, and the year following his name was chronicled, with high honour, and his life written with great inaccuracy, in the ponderous Latin folio of the German Sandrart,[3] who does not deign to notice any other Spaniard. Eleven years later, in 1693, one of his genial pictures of vulgar life was sold at Whitehall for a sum which surprised the oak-loving squire of Wotton.[4] His pencil was not unknown in the churches and palaces of Italy, or in the conventual shrines of the Netherlands.[5]

1 Fiestas de Sevilla; pp. 164, 202, 233, 325.

2 Page 894. 3 Page 888. 4 Chap. i., p. 48.

5 In the Art Union, June 1841, vol. iii., p. 109, there is a pleasant anecdote of an altar-piece by Murillo, turned to excellent account by a society of Flemish friars. A bold Briton "came, saw, and conquered" this picture, for a considerable sum, and by the desire of the venders affixed his seal and signature to the back of the canvass. In due time it followed him to England and became the pride of his collection. But passing through Belgium some years afterwards, the purchaser turned aside to visit his friends the monks, when he was surprised to find his acquisition, smiling in all its original brightness, on the wall where he had first been smitten by its charms. The truth was that the good fathers always kept under the original canvass an excellent copy, which they sold, in the manner above related, to any rash collector whom providence directed to their cloisters. Would that Marshal Soult had had to do with brethren of this knowing order!

Style.

Among the ecclesiastical painters of Spain Murillo holds the same unapproached pre-eminence that is held by Velasquez amongst the painters of the Spanish court. In variety of power and in mastery of all branches of his art, the one excels Roelas, Herrera, and Zurbaran, as much as the other excels El Mudo, El Greco, and Pereda. French rapine and the dissolution of the convents having dispersed over Europe a greater number of the masterpieces of Murillo, have given him perhaps a higher place in public estimation. All the peculiar beauties of the school of Andalusia, says Cean Bermudez, its happy use of red and brown tints the local colours of the region, its skill in the management of drapery, its distant prospects of bare sierras and smiling vales, its clouds light and diaphanous as in nature, its flowers and transparent waters, and its harmonious depth and richness of tone,[1] are to be found in full perfection in the works of Murillo. As a religious painter he ranks second only to the greatest masters of Italy. In ideal grace of thought and in force and perfection of style he yields, as all later artists must yield, to that constellation of genius of which Rafael was the principal star. But his pencil was endowed with a power of touching religious sympathies, and awakening tender emotions which belonged to none of the Italian painters of the seventeenth century. Some of them doubtless display a more

[1] Carta, p. 123.

accurate knowledge of the rules, but none have so efficiently fulfilled the purposes, of art. He did not, because he could not, follow the track of the great old masters; but he pressed forward in the true spirit towards the mark of their high calling. The genius of ancient art, all that is comprehended by artists under the name of the antique, was to him "a spring shut up and a "fountain sealed." He had left Madrid long before Velasquez had brought his collection of casts and marbles to the Alcazar. All his knowledge of Pagan art must have been gleaned in the Alcalá gallery, or, at second hand, from Italian pictures. Athenian sculpture of the age of Pericles therefore had, directly at least, no more to do with the formation of his taste, than the Mexican painting of the age of Montezuma. All his ideas were of home growth; his mode of expression was purely national and Spanish; his model, nature as it existed in and around Seville.

Favourite subject; The Immaculate Conception.

The Mystery of the Immaculate Conception is one of his most frequent and favourite subjects. His treatment of this delightful theme being unrivalled in poetic grace and feeling, he has sometimes been called, by pre-eminence, the painter of the Conception.[1] The spotless purity of the Blessed Virgin, the opinion, that she came into the world sinless as her own divine offspring, has long been the darling dogma of the Spanish church. Its slender foundation of ancient autho-

[1] Handbook, p. 267.

rity is admitted, while excused, by Villegas, on the ground that had it been made manifest at an earlier time, men might have fallen into the error of worshipping the Virgin as an actual goddess.[1] In fact, it remained an open question, whereon belief and speculation were free, until 1617, when the importunities of the church and crown of Spain drew from Paul V. a bull which forbade the teaching or preaching of the contrary opinion. On the publication of this bull, Seville flew into a frenzy of religious joy. Archbishop de Castro performed a magnificent service in the Cathedral, and amidst the thunder of the organs and the choir, the roar of all the artillery on the walls and river, and the clangour of all the bells in all the churches, swore to maintain and defend the peculiar tenet of his see. Don Melchor de Alcazar, doubtless the early friend of Velasquez at court,[2] gave a splendid entertainment in the bull-ring, at which his fellow-nobles displayed their liveries and gallantry, and he himself and his dwarf, attended by four gigantic negroes, performed prodigies of dexterity and valour.[3] There was no church or convent that had not at least one picture or statue of the Virgin of the most pure Conception. For the treatment of this important subject, the directions of Pacheco are very full and precise.[4] The idea is borrowed

Orthodox mode of painting it.

1 Villegas; Flos Sanctorum, p. 576.

2 Chap. ix., p. 587. 3 Ortiz de Zuñiga; Annales de Sevilla, p. 624-9.

4 Pacheco; Arte de la Pintura, p. 481-4.

from the vision in the Apocalypse, of the wondrous "woman clothed with the sun and with the "moon under her feet, and having upon her head "a crown of twelve stars."[1] "But in this grace-"fulest of mysteries," says the lawgiver of Sevillian art, "Our Lady is to be painted in the flower "of her age, from twelve to thirteen years old, "with sweet grave eyes, a nose and mouth of the "most perfect form, rosy cheeks, and the finest "streaming hair of golden hue, in a word, with "all the beauty that a human pencil can express."[2] Her eyes are to be turned to heaven, and her arms meekly folded across her bosom. The mantling sun is to be expressed by bright golden light behind the figure; the pedestal moon is to be a crescent with downward-pointing horns; and the twelve stars above are to be raised on silver rays, forming a diadem like a celestial crown in heraldry. The robe of the Virgin, of course covering her feet with decent folds, must be white, and her mantle blue; and round her waist is tied the cord of St. Francis; because in this guise she appeared to Beatriz de Silva,[3] a noble nun of Portugal, who, in 1511, founded a religious order of the Conception at Toledo. About her are to hover cherubs, bearing emblematic boughs and flowers; the upper glory is to reveal the forms of the Eternal Father and the mystic dove; and the clouds beneath the moon, the bruised head of the great red dragon. These last accessories,

1 Rev. cl. xii. v. 1. 2 Pacheco; p. 482. 3 Compare ch. vi. p. 357.

however, Pacheco does not absolutely require; and he is especially willing to forgive the omission of the dragon. "which, indeed," says he, "no "man ever painted with good will."[1]

Murillo's treatment of the Conception.

Murillo is by no means exact in his adherence to the letter of Pacheco's laws. The attitude of the figure, and the colours of the drapery are the sole points in which he exhibits habitual obedience. The horns of his moon generally point upwards; he usually omits the starry crown; and in spite of his predilection for the Capuchin order, he commonly dispenses with the girdling cord of St. Francis. His Virgin is sometimes a fair child with golden locks, gazing to heaven with looks of wondering adoration; sometimes a dark-haired woman, on whose mature beauty "the sun has looked,"[2] bending her eyes in benign pity on this sublunar sphere. Of the pictures of the first kind, one painted for the Capuchin convent and now in the Museum of Seville, and another in the Royal gallery at Madrid,[3] are, perhaps, the finest. For these, in which the features are identical, the painter's daughter[4] is traditionally said to have served him as a model. Seville also possesses the finest example of his less orthodox Virgin of the Conception, in the

1 Pacheco; p. 484. Interian de Ayala; Pictor Christianus Eruditus, p. 193, has an ample dissertation on the Conception. See also Handbook, p. 206. Disquisitions on the Virgin's starry crown, and on the moon under her feet, may be found in Andrea Vittorelli; Gloriose Memorie della Beatissima Vergine, 8vo., Roma 1616, p. 220-3.

2 Canticles, ch. i., v. 6. 3 Catalogo, No. 229. 4 Page 890.

magnificent colossal picture in the Museum, hanging where the high altar formerly stood in the convent-church. This work, painted for the Franciscan convent, is said to have been condemned by the friars, who saw it before it was raised to its proper position, as an unfinished daub,[1] a hasty judgment like that passed by the stupid canons of Courtray on Vandyck's Elevation of the Cross.[2] All, however, breathe the same sentiment of purity, and express, so far as lies within the compass of the painter's art, that high and perfect nature, "spotless "without, and innocent within," ascribed by the religion of the south to the Mother of the Redeemer. Nurtured in this graceful and attractive belief, and perhaps kneeling daily before some of these creations in which Murillo has so finely embodied it, well might Sister Ines de la Cruz,[3] the cloistered swan of Mexico, exclaim in her passionate verse —

Quien la vè de Dios Madre que no discurra
Que de quien la Luz nace, nunca fuè obscura?
Quien la mira en su solio que no conozca
Que nunca fue pechera tan gran Señora?[4]

[1] Quillut, Dictionnaire des Peintres Espagnoles, p. 99, note ****, tells this story of the Conception, in the Cathedral Chapter-room; p. 852; I give it as I heard it at Seville.

[2] Descamps; Peintres Flamands, &c., tom. ii., p. 14.

[3] A Mexican nun, who flourished towards the end of the 17th century, and was authoress of an allegorical drama, called El Divino Narciso, the name under which she introduced the spiritual Bridegroom of the Gospel. The third edition of her works is entitled "Poemas de la unica poetisa Americana, Musa dezima Soror Juana Ines de la Cruz; sacolas a luz Don Juan Camacho Gayna, Cavo de Santiago; 4to., Barcelona 1691."

[4] Poemas, p. 328. From the third of a series of "*Villancicos*," (a kind

Think'st thou the Saviour's mother was ever ought but bright,
That darkness e'er polluted the fount of living light?
Her queenly throne in heaven, and her beauty canst thou see,
Yet deem our glorious Lady a child of sin like thee?

The celestial attendants of the Virgins of Murillo are amongst the loveliest cherubs that ever bloomed on canvass. Like Cambiaso,[1] he permitted no difficulty of attitude or foreshortening to deter his facile and triumphant pencil. Hovering in the sunny air, reposing on clouds, or sporting amongst their silvery folds, these ministering shapes give life and movement to the picture, and relieve the Virgin's statue-like repose. Some of them bear the large white lilies, the symbols of her mysterious maternity;[2] others, roses, sprays of olive, and palm-boughs, like those which are still annually blessed in the churches, and hung as charms on balconies and portals. Sometimes, but more rarely, one of the band holds a small mirror, and another, a sceptre and a crown. All these details, finished with exquisite beauty, show the perfect skill of Murillo, and that the hand which could so well delineate the mother of God, was likewise

of hymn) sung in the Cathedral of Puebla de los Angeles, at the feast of the Conception, 1689. In defence of the Virgin's sinless nature many reasons are adduced, one of the most curious of which, at least as regards the way of stating it, is because

Era pundonor de Dios ennoblecer su familia; (p 329.)

1 Chap. iv., p. 199.

2 It was believed in the middle ages, that eating the common lily would make a woman pregnant. See Mr. Ford's learned and curious essay on Spanish genealogy and heraldry, Quarterly Review, June 1838; vol. lxii., p. 130.

" in pratis studiosa florum et
Debitæ nymphis opifex coronæ."[1]

Murillo's Virgin and Child.

In loftiness of character the Virgin of the Conception is generally superior to the other Virgins of Murillo. In his pictures of the Mother and Child, of which those in the Corsini palace at Rome, and the Royal gallery at Madrid,[2] are the finest examples, the sinless Mary is commonly represented as a dark-haired comely peasant dame, with the ripened cheek, and the soft repose of feature that belongs to southern beauty, embracing her first-born darling with an expression of modest maternal content. So, also, in his delightful Holy Family, in the Queen of Spain's collection, known as *el Pajarito*, from the little bird which the Infant Saviour holds aloft to arouse the attention of a small white dog, or in that other, in the chapel at Belvoir Castle, the countenance of the Virgin mother betrays no consciousness of the grandeur of her destiny. Except in works whereof the purpose was to set forth the mystery of her maternity, his desire seems to have been to present her to the eyes of the faithful, not arrayed in the glories with which fifteen centuries have invested her, but as she may have lived and moved in the humble home of the carpenter, and the simple world of Nazareth.

The Virgin learning to read.

The Education of the Virgin, by her mother St. Anne, is a passage in her history which Murillo has delineated with singular grace, and

1 Horat., Lib. Car. iii., 27. 29.

2 Catalogo; No. 271.

which deserves notice as a subject, of high popularity, yet of recent origin, in Spanish art. According to Pacheco, the germ of the idea was to be found in a carving in the church of La Magdalena at Seville, where, about 1612, a modern artist had placed a figure of the youthful Virgin reading, beside an ancient sculpture representing the venerable spouse of St. Joachim. The hint was improved by Roelas, who painted for the convent of Mercy, a picture of the mother and daughter, wherein the latter, in a rose-coloured tunic, a blue starry mantle, and an imperial crown, knelt at the knees of the former, and read from the pages of a missal. Pacheco, after weighing both sides of the question with his usual gravity, condemns this painting, and quoting St. Epiphanius, asserts that the Virgin, being placed in the temple in her third year, must have owed her knowledge of letters to the agency of the Holy Spirit.[1] Nevertheless, the subject being attractive, if not orthodox, daily grew in favour with painters, priests, and devotees. Murillo's picture, formerly in the chapel royal at St. Ildefonso, is now in the Queen of Spain's gallery at Madrid.[2] As in the composition of the canon of Olivarez, the Virgin kneels by the side of St. Anne, resting the book on her knees, and listening with affectionate attention to the discourse of the

1 Pacheco, p. 488-91. His view of the subject is taken by Interian de Ayala; Pictor Christianus Eruditus, p. 324.

2 Catalogo, No. 310. The original sketch hangs in the same room, No. 214.

good dame; but the gorgeous attire is entirely discarded, and the only ornament of the fair learner is a white rose placed amongst her luxuriant golden tresses. The head of St. Anne, with its becoming drapery, is very noble; and both mother and child are evidently portraits executed with elaborate care, perhaps of Doña Beatriz and the young Francisca, the wife and daughter of Murillo.[1]

Christ and St. John as children.

As a painter of children, Murillo is the Titian or Rubens of Spain. He appears to have studied them with peculiar delight, noting their ways and their graces in the unconscious models so abundantly supplied by the jocund poverty of Andalusia. Amongst the bright-eyed nut-brown boys and girls of the Feria, he found subjects far better fitted for his canvass than the pale Infants and Infantas who engrossed the accurate pencil of Velasquez. In pictorial effect, the velvet doublet and hose, the satin flounces and fardingales of the court must yield precedence to the picturesque rags of the market-place. These sketches from common life are worked up by Murillo in his religious pictures with consummate skill, and with a refinement that detracts nothing from the reality of nature. Of this the St. John fondling a lamb, now in our National Gallery, and the Good Shepherd, a lovely auburn-haired boy, looking to heaven with holy rapture, now in the

[1] Mr. Swinburne, who saw it at San Ildefonso, remarks that "the girl is the very picture of my little Patty;" Courts of Europe at the close of the last century; 2 vols. 8vo., London 1841, vol. i., p. 105.

possession of the Baroness de Rothschild,[1] may be cited as charming examples. These pictures were once companion gems in the Palais du Lassay, and afterwards in the collections of Presle and Robit, and at the sale of the latter, in 1801, they were acquired by the late Sir Simon Clarke.[2] His gallery being dispersed in May 1840, they were, unhappily, separated. The Earls of Lovelace and Wemyss possess a fine repetition, the first of the St. John,[3] and the second of the Good Shepherd.[4] In the Royal gallery at Madrid, there is a beautiful picture by Murillo of the Baptist and the Saviour, in which the latter holds a shell of water to the lips of the former, and which is therefore known in Spain as *los Niños de la Concha*, the Children of the Shell.[5] His studies of Christ and St. John, generally with lambs by their sides,[6] are of very frequent occurrence. At Seville, where it is an Easter custom for each family to purchase a lamb for the holiday feast, many a dark-eyed urchin, playing in the sunshine with his Paschal pet, attracts the eye of the lover of art, as the type and representative of the children painted by Murillo.[7]

1 At Gunnersbury, Middlesex.

2 Buchanan; Memoirs of Painting, vol. ii., p. 70-51. Sir S. Clarke paid 4000 guineas for the two. At his sale, the St. John brought 2000, and the Good Shepherd 3,900 guineas. Mrs. Jameson; Handbook for the Public Galleries, p. 162.

3 At Ockham, Surrey.

4 At Gosford House, East Lothian.

5 Catalogo, No. 202.

6 Id., Nos. 46 and 50, are amongst the best of these.

7 Since this sentence was printed, I have met with a similar remark in a recent work by a lively and pleasing lady-tourist, who does not permit

Virgin and St. Bernard.

Of Murillo's larger religious compositions, a few still remain to be noticed. The Blessed Virgin appearing to St. Bernard, in the Queen of Spain's gallery,[1] is a remarkable example of his skill in treating with dignity and propriety a subject which, in many hands, might have suggested opposite ideas. The great Abbot of Clairvaux, seated amongst his books, and with a jar of lilies on the table, as an emblem of his devotion to Our Lady, is surprised by a visit from that celestial personage. As the white-robed saint kneels before her in profound adoration, she bares her beautiful bosom, and causes a stream of milk to fall from thence, upon the lips of her votary, which were from that time forth endowed with a sweet persuasive eloquence, that no rival could gainsay, no audience resist.[2] Above and around the heavenly stranger, cherubs disport themselves in a flood of glory; and on the ground lie the Abbot's crosier and some folios bound in pliant parchment, like those which once filled the conventual libraries in Spain, and which Murillo has so often introduced into his pictures. This noble work, remarkable for the beauty of the Virgin, has been engraved by Muntaner.

Virgin and St. Ildefonso.

The same collection boasts another fine picture by Murillo, on a similar subject, St. Ildefonso receiving the miraculous chasuble from the hands of

her name to embellish her title-page; Journal of a few months' residence in Portugal, and glimpses of the South of Spain; 2 vols. 12mo. London, 1847, vol. ii., pp. 104—128. See also Handbook; p. 277.

1 Catalogo, No. 315. 2 Villegas; Flos Sanctorum, p. 403.

Legend of the Chasuble.

Our Lady.[1] This event is the proudest passage in the history of imperial Toledo.[2] The holy archbishop, says the legend, having written with great unction in defence of the spotless virginity of the mother of God, was entering his Cathedral at the head of a midnight procession, when he perceived a great blaze of light around the high altar. He alone of all the clergy venturing to approach it, found the Virgin herself seated on his ivory throne, and surrounded by a multitude of angels chanting a solemn service from the Psalter. Bowing himself to the ground, he heard himself thus addressed by his heavenly visiter. "Come hither, "most faithful servant of God, and receive this "robe which I have brought thee from the "treasury of my son." He obeyed her orders, and as he knelt before her, she threw over him a chasuble of heavenly tissue, which was adjusted upon his shoulders by a band of angelic choristers. From that night the ivory chair remained unoccupied, and the celestial vestment unworn, by any prelate, until the days of the presumptuous Archbishop Sisiberto, who died in consequence of sitting in the one, and putting on the other. Murillo has represented the Virgin and two

1 Catalogo, No. 320.

2 Villegas; Flos Sanctorum, p. 650. Antonio Quintanadueñas; Santos de la imperial ciudad de Toledo, fol., Madrid 1651, p. 473. Lozano, Los Reyes Nuevos de Toledo, p. 65-75. A whole volume has been written on this subject alone, entitled, Libro de la Descension de Nuestra Señora a la Santa Iglesia de Toledo, y vida de S. Ildefonso Arçobispo della, por el P. Francisco Portocarrero de la Compania de Jesus. 4to. Madrid 1616.

angels about to invest the kneeling Saint with the splendid chasuble. Other angels stand or hover around, and above; and behind the prelate there kneels, with less historical correctness, a venerable nun bearing in her hand a waxen taper. The Virgin, and the angel on her left hand, are lovely conceptions; and the richly-embroidered chasuble is painted with all the careful brilliancy of Sanchez Coello or Pantoja de la Cruz. The reputation of this picture has been extended by the excellent graver of Fernando Selma.

Rebekah at the well.

Murillo's picture of Rebekah and Abraham's steward at the well, likewise in the Queen of Spain's gallery, is one of the most delightful ever painted on that favourite subject. It is a composition of six or seven figures, about half the size of life. The pilgrim, whose camels and servants appear in the distance, is quenching his thirst from the pitcher of Rebekah; and that courteous damsel and her companions, bathed in the golden light of a southern sunset, form just such a group as may still be seen gathered round a village fountain in Andalusia. It is worth remarking, that the face of Rebekah frequently occurs in the pictures of Murillo. He has bestowed it on the Virgin of the Corsini palace at Rome, on the forgetful mother in the great picture of Moses,[1] and almost invariably on one of the sister patronesses of Seville, Sta. Rufina and Sta. Justa.

[1] Page 858.

Pictures of low life.

In England, and indeed generally on this side the Pyrenees, Murillo seems to have at first become known to fame as a painter of subjects of vulgar life, of ragged boys devouring fruit, playing at chuck-farthing, or ridding each other's heads of the pediculose population. Painted with his usual technical skill, and with a genial sense of humour, his works of this kind alone would entitle him to a considerable reputation. Amongst these deserve notice, the picture in the Louvre[1] representing a ragged urchin hunting on his own person for the "small deer," of dirt and poverty, and perhaps identical with that which was once famous in the palace of Madrid under the name of *El Piojoso*, the four excellent studies of boys, in the Pinacothek at Munich,[2] and the charming flower girl at Dulwich college.[3]

[1] In the long Gallery; Écoles d'Italie, No. 1130.

[2] Verzeichniss, No. 354, 363, 375, 376, 383. A fine repetition of the first, Boys eating fruit, is in the collection of John Balfour, Esq., at Balbirnie, Fifeshire.

[3] Catalogue, No. 248. Mrs. Jameson, Public Galleries, p. 483. From the cabinet of M. Boudon de Boissy it was bought for 900 Louis, by M. de Calonne, at whose sale, in 1795, it was purchased by Mr. Desenfans for £.640. The canvass has been pieced in several places; it has been engraved by Robinson. The late John Procter Anderdon, Esq., of Farley Hall, Berks, possessed a large picture ascribed to Murillo, and representing an old woman eating porridge, and turning round to chide a laughing urchin behind her. Mr. Davies, Life of Murillo, pp. lxxxv., 97, mentions it with qualified praise, informing us that he had seen it at Cadiz, in the collection of Don Manuel de Leyra, and that he was told that it was the picture praised by Ponz, tom. xviii., p. 21, in the gallery of Don Sebastian Martinez. The story is repeated in the Art Union, Dec. 1846, vol. viii., p. 327. The design indeed agrees with the description, but the execution is wholly unworthy of the eulogium of Ponz, who asserts that it is equal,

Portraits.

Murillo's portraits, though few in number, are of great beauty and value. Those of Herrera, Talaban, Neve, and himself already noticed,[1] shew to what excellent purpose he had studied in the school of the great master of portraiture. For his friends, the Franciscans of Seville, he painted a full-length picture of the Archbishop Pedro de Urbina, a brother and benefactor of the convent, and buried, by his own desire, within its wall, in 1663.[2] This picture was much injured in its removal by the French. In the Cathedral, the sacristy of the chalices has an excellent head, which he must have painted from some earlier portrait of the venerable mother Francisca Dorotea de Villalda, founder and abbess of the Dominican nunnery of Nuestra Señora de los Reyes;[3] a pale saintly lady kissing a crucifix, and recalling, with her grey eye and "ypinched "wimple," Chaucer's good prioresse, in whom "all "was conscience and tendre herte."[4] To the same class of pictures belong those of St. Ferdinand, in the National Museum at Madrid, and in the Cathedral-library at Seville, of which the latter seems to have been engraved by Arteaga, for

if not superior, to some fine works of the same kind by Velasquez. It is a coarse, harsh picture, possibly a copy substituted by the Spanish dealers for the original, neither creditable to Murillo, nor worth the price, £.202 13*s*., for which it was sold by Messrs. Christie and Manson, at Mr. Anderdon's sale, on the 15th May, 1847.

1 Page 893.

2 Ortiz de Zuñiga; Annales de Sevilla, p. 773.

3 Id., p. 609. Her epitaph will be found at p. 638.

4 Prologue to the Canterbury Tales, v. 150.

La Torre Farfan's volume.[1] In the collection of Don Julian Williams, at Seville, there is, or was, a portrait by Murillo of the good Miguel Mañara. The Louvre has a full-length picture, painted in a forcible Velasquez-like style, of a certain Don Andres de Andrade,[2] a personage chiefly remarkable for his prodigious crop of coal-black hair and his bad legs, and attended by a white mastiff yet uglier than himself. The old woman, in the same gallery, known as the mother of Murillo,[3] and that other, bearing a pestle and mortar, and called his servant,[4] perhaps Anna de Salcedo, mentioned in his will,[5] are likewise works which bear the stamp of truth in every wrinkle and pucker of their time-worn faces. Mr. Sanderson[6] has a fine portrait of a lovely woman, with long auburn tresses and a loose white robe, who has been called, on dubious authority, the painter's mistress, a title which has perhaps often been bestowed on a very vestal, in order to lend a romantic interest to a picture. At Madrid, the Royal gallery possesses two of his most brilliant and effective studies of individual character; an ancient dame, plying her distaff,[7]

1 Page 842, note 1, and p. 901, note 2. 2 Gal. Esp., No. 182.

3 Collection Standish, No. 122. The authenticity of the name is questionable, as the portrait bears the date 1673. Maria Perez, according to Ceau Bermudez, was already dead in 1642, p. 831. It may, however, have been painted from an earlier sketch, or from recollection.

4 Gal. Esp., No. 180. 5 Page 892, note.

6 At No. 46, Belgrave Square. 7 Catalogo, No. 324.

the very crone that you find in every group of "knitters" in the sun or round the posada fire; and a nut-brown gipsey sibyl,[1] with a white drapery thrown across her bosom, and wound turban-wise round her head, who, wheedling you to submit your palm to her inspection, smiles with all the force of her pearly teeth and wild bright eyes. Lord Heytesbury has a fine work of Murillo,

formerly an heir-loom in the ducal house of Almodovar.[2] Well known at Madrid as *las Gallegas*, the Galician women, it has been tolerably

1 Catalogo, No. 313.

2 The last Count in the direct line leaving only three daughters, the succession was divided, and all restraints being removed by the new constitution, the picture was bought, in 1823, by his Lordship, then Sir William A'Court, and British minister in Spain. It is now at Heytesbury House, Wilts.

engraved by Ballester.[1] It represents two women at a window, one still in the bloom of her teens, and leaning on the sill, the other declining into the "sere and yellow leaf," and half concealed by a shutter. These fair Galicians, says the tradition, were famous *amancebadas*[2] of Seville; and the gallants who were lured to their dwelling by the beauty of the younger frail one, frequently became victims of that sort of deception which made the shepherd-patriarch the unwilling husband of the elder daughter of his maternal uncle.[3] A repetition of the picture is in the collection of Mr. Munro.[4]

Landscapes.

As a painter of landscapes, Murillo has been excelled by no Spaniard, excepting only Velasquez. Diffident at first of his own abilities in this branch of art, when he was employed by the Marquess of Villamanrique, says Palomino,[5] to paint a series of pictures on the life of King David, he applied to Ignacio Iriarte to execute the backgrounds. That painter, however, insisting that the figures should be executed before the landscapes, while Murillo required that the landscapes should first be provided to receive the figures, the latter determined to undertake the whole himself. Taking the history of Jacob instead of

1 The plate bears the inscription, "Quadro original de Bartolmé Murillo que posee el Excmo Sor Duque de Almodovar."

2 Dunlop's Memoirs of Spain; vol. ii., p. 384.

3 Genesis, ch. xxix, v. 25.

4 At Novar, Ross-shire.

5 Palomino, tom. iii., p. 627.

that of David, he accordingly executed five large pictures, which were carried to Madrid, and eventually were made heir-looms in the family of the Marquess of Santiago.[1] Dispersed during the war of independence, two of these works, Jacob receiving the blessing of Isaac, and Jacob's Dream, have found their way into the Imperial gallery at St. Petersburgh.[2] Another, Jacob placing the peeled wands before the flocks of Laban, a magnificent picture, is in the possession of Lord Northwick,[3] and a fourth, Laban seeking for his gods in the tent of Rachel, adorns the collection of the Marquess of Westminster.[4] The latter is a large composition in which Rachel, seated at her tent-door, is the principal figure; on one side are seen her husband and father in high debate, and on the other, the "tender-eyed" Leah with the handmaids and children. The background is a cool grey landscape, a broad valley bounded by hills, and covered with the flocks and herds of the patriarch in their different divisions. Although composed and painted with great care and skill,

1 The Marquessate of Villamanrique merged not in that of Santiago, but in that of Astorga, and these pictures, had they been painted for Villamanrique, would, probably, also have become the inheritance of the great house of Osorio. It is most probable that they were originally painted for the Marquess of Santiago, whose family-name, being Manrique, may have misled Palomino. See Berni; Los Titulos de Castilla, fol., Madrid 1769, pp. 235, 352. Cumberland saw them at Madrid, in the Santiago palace, "in the possession of a family, which, by the precaution of an absolute entail, has guarded against any future possibility of alienation!" Anecdotes, vol. i., p. 125.

2 Libret. Salle XLI., Nos. 35 and 15;—pp. 411, 405.

3 At Thirlestaine House, Cheltenham. 4 At Grosvenor House, London.

this picture is filled with coarse faces and forms, as if Murillo, contemning the pastoral poets and all their fables, had resolved to depict shepherd-life as it actually existed in the wilds of Estremadura. The late Marquess Aguado possessed several smaller works of Murillo, illustrating the history of Jacob, three of which, his Dream, his Wrestling with the Angel, and his Servitude with Laban, have been engraved by Pannier and Kernot. In these the patriarch is attired in the doublet breeches and hat, that might have been worn by any contemporary herdsman in the marshes of the Guadalquivir. The Aguado collection likewise contained many other landscapes by Murillo, more than were probably ever before found under one roof. At Madrid, the Royal gallery has but one specimen, a Lake with buildings,[1] which will not, however, bear comparison with the brilliant studies made by Velasquez at Aranjuez and in Italy. The landscapes of Murillo, though graceful in design, are generally pale and grey, and want richness and vivacity of tone. The golden sunlight in which he loved to steep his religious compositions, seldom glows upon his hills, or sparkles upon his waters.

Drawings.

The drawings of Spanish masters are, in general, extremely rare, apparently because in the absence of engravings and other models, they were passed from hand to hand in the schools until they fell to rags. The only considerable collection of the

[1] Catalogo, No. 288.

sketches of Murillo, of which any account has been preserved, was that possessed by the Count of Aguila, in a book of drawings which, after his death, fell into the hands of Don Julian Williams. Twenty-two of these are now in the Louvre.[1] For the most part of small size, and neatly finished, they are chiefly executed in pen and ink, and washed over with a solution of Spanish liquorice.[2] Mr. Ford[3] possesses three excerpts from the precious Aguila volume. One is an excellent sketch of St. John and the Lamb; another a Crucifixion, executed with great care and effect, in coloured chalks, which is probably the largest and most beautiful drawing of Murillo now in existence. The third is a fine impression of the rare etching, representing St. Francis adoring a cross, and about 3 inches high, by 2½ wide, the single known specimen of Murillo's skill as an engraver. It bears no signature or monogram, nor was it usual with the artist to sign his works; therefore the mark which some writers on the history of engraving have supposed to belong to Murillo,[4] must remain of questionable authenticity.

Etching.

Murillo

In Murillo the artistic genius of Andalusia

1 Collection; Standish, Nos. 426 to 447.

2 The facetious writer in "Punch," vol. vi., p. 200, who speaks of certain sketches in the Royal Academy Exhibition of 1844, as "drawings in stick-liquorice," probably little thought that that material was actually employed by Murillo, a fact of which I am informed by the author of the Handbook, on the authority of Don Julian Williams.

3 At Ilevitre, Devon.

4 Brulliot; Dictionnaire des Monogrammes; part i., p. 112.

compared with Velasquez.

blossomed into full beauty and perfection, as did that of Castile in Velasquez. The ablest of their successors are those who most closely followed in their tracks; and reflected in their works the greatest portion of their light. These great men acquired their wonderful skill by the same means, the close and earnest study of nature. The skill so acquired, however, was applied by each to a different purpose, and in each became modified by the different circumstances of their lives. The principal business of the court-painter being to pourtray princes and grandees, to represent "the tenth transmitter of a foolish face," to the best advantage, judgment was the faculty which he was forced most constantly to exercise. The painter of the church, who lived by the composition of altar-pieces, and in continual study of the histories of the Virgin and St. Francis, might choose his models at will from the flower of Sevillian beauty, and therefore had a greater scope for the cultivation of his imaginative powers. The one, living amongst connoisseurs in art, and enjoying leisure and a fixed salary, was obliged and was able to bestow much care upon the execution of his works. The other, executing large commissions for churches and convents, had less time to give to the elaboration of details, and, knowing that he was painting for ignorant monks, was satisfied with less technical excellence. The court-painter, whose pictures were the ornaments of palaces, has been less

exposed to have clumsy forgeries fathered upon him, than the provincial artist whose works were scattered far and wide amongst the convents of Andalusia. There can be no doubt but that the example of Velasquez had a great influence on the mind of Murillo. But he admired without imitating him, as he admired without imitating Campaña.[1] "Their styles," says Sir David Wilkie, "are so different and opposite, that the "most unlearned can scarcely mistake them; "Murillo being all softness, while Velasquez is "all sparkle and vivacity."[2] How well Murillo, however, could imitate when he pleased, may be seen in the portrait of Andrade, in the Louvre,[3] which might be taken for the work of Velasquez. His picture of St. James, in the Royal Gallery at Madrid,[4] an obvious imitation of the style of Rubens, might pass for a production of the Fleming, painted from the olla-prepared palette of the Spaniard. It is Rubens translated into Spanish, and preserving much more of the spirit of the original than he himself preserved in his Flemish translations from Titian.[5] Wilkie in comparing Velasquez and Murillo, indicates the peculiar merits of each, without awarding the palm to either. "Velasquez," says he, "has more "intellect and expression, more to surprise and "captivate the artist.[6] Murillo has less power,

Opinion of Wilkie.

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1 Page 888. 2 Life; vol. ii., p. 472. 3 Page 919.
4 Catalogo, No. 189. 5 Chap. viii., p. 548.
6 Life of Sir D. Wilkie, vol. ii., p. 472.

" but a higher aim in colouring;[1] in his flesh he " has an object distinct from most of his con- " temporaries, and seems, like Rembrandt, to aim " at the general character of flesh when tinged " with the light of the sun. His colour seems " adapted for the highest class of art; it is never " minute or particular, but a general and poetical " recollection of nature.[2] For female and infan- " tine beauty, he is the Correggio of Spain.[3] " Velasquez, by his high technical excellence, is " the delight of all artists; Murillo, adapting " the higher subjects of art to the commonest " understanding, seems, of all painters, the most " universal favourite."[4]

Murillo at Seville.

In Andalusia Murillo holds a place in the affections of the people hardly lower than Cervantes. Like Correggio at Parma, and like Rubens at Antwerp, he is still the pride and idol of Seville. When the great drama of Corneille was yet in the morning of its glory, it became a common expression of praise in France to say of anything admirable, that it was " *beau comme le* " *Cid.*"[5] In Castile, when the most fertile and versatile of writers was daily astonishing the literary world with some new masterpiece, the word Lope came to be used in common speech as synonymous with excellent.[6] The metaphor,

1 Life of Sir D. Wilkie, vol. ii., p. 475.

2 Id., p. 487. 3 Id., p. 528. 4 Id., pp. 475, 487.

5 Fontenelle, in the life prefixed to the Œuvres de P. Corneille; 12 tomes 8vo., Paris 1821; tom. i., p. 13.

6 Holland's Life of Lope de Vega; p. 85.

in the course of time, has fallen into desuetude in spoken French, and the epithet has become obsolete in the Castilian. But at Seville, to this day, they call any picture of extraordinary merit, a Murillo; not that it may pass for one of his works, but to express its beauty in a word which suggests beauty more vividly than any other in that copious language.[1] Seville owes a monument to her great painter, whose modest grave has been desecrated by the fury of the French. Should the proposed statue[2] ever be erected, may the glorious subject call forth the genius of some new Montañes or Cano! Meanwhile his works in the Cathedral, and at the hospital of Charity, are noble and sufficient memorials of that fame which has been ratified by the common voice of Europe.

S. Gomez.

Sebastian Gomez, the mulatto-slave of Murillo, is said to have become enamoured of art while performing the menial offices of his master's studio. Like Erigonus, the colour-grinder of Nealces, immortalised by the Vasari of the ancients,[3] or like Pareja, the mulatto of Velasquez,[4] he devoted his leisure to the secret study of the principles of drawing, and in time acquired a skill with the brush rivalled by few of the regular scholars of Murillo. There is a tradition at

1 Life of Sir D. Wilkie; vol. ii., p. 516. 2 Chap. i., p. 58.

3 "Erigonus, tritor colorum Nealcæ pictoris in tantum ipse profecit, ut celebrem etiam discipulum reliquerit Pasiam." Plin. Nat. Hist., Lib. xxxv., c. 36; vol. ix., p. 534.

4 Chap. x., p. 708.

Seville, that he took the opportunity one day of giving the first proof of his abilities when the painting room was empty, by finishing the head of a Virgin, which stood ready sketched on the master's easel. Pleased with the beauty of this unlooked-for and Puck-like interpolation, Murillo, when he discovered the author of it, immediately promoted Gomez to the use of the colours which it had hitherto been his task to grind. "I am "indeed fortunate, Sebastian," said he, "for I "have created not only pictures but a painter."[1] For the church of the friars of Mercy, Gomez painted a picture of Christ at the column, with St. Peter kneeling at his feet, and for the Capuchins, pictures of St. Anne and St. Joseph. The Museum at Seville possesses the latter of these, or another work on the same subject; and likewise a more important specimen of the powers of Gomez in the picture of the Virgin appearing to St. Dominic. Faulty in composition, his works have much of the rich harmonious colouring which belong to those of his master. He survived Murillo only a short time, dying at Seville in 1682. *Works.*

Juan de Zamora was living at Seville, near the monastery of San Basilio, in 1647, and was distinguished as a painter of landscapes in the Flemish style. The Cardinal Archbishop Spinola employed him to paint several pictures for the archiepiscopal palace, representing the Creation, *J. de Zamora.*

[1] Sevilla Pintoresca; p. 381.

the Fall of Man, and other passages of holy writ; of which Cean Bermudez remarks, that although the figures were not without merit, the landscape backgrounds were the best parts. Zamora was a subscriber to the Academy of Seville, and an attendant at its meetings, from 1664 to 1671.

H. de las Marinas.

Henrique de las Marinas, born at Cadiz in 1620, became, from inclination and opportunity, so good a marine painter that his family name has been merged and forgotten in that which he derived from his works. Sailors and painters, says Cean Bermudez, were equally charmed by the skill and correctness with which he delineated the shapes and riggings of ships, and the soft shores and "dark blue sea" of the bay of Cadiz. His gains enabling him to travel, he went to Italy, and settled at Rome. There he for some time practised his art with success, and died in 1680.

P. de Medina Valbuena.

Pedro de Medina Valbuena was a painter of some note at Seville, about the middle of the seventeenth century. The intimate friend of Murillo, he was one of his most active associates in forming the Academy of Seville;[1] and he was appointed, in 1661, the first steward of that institution. In 1667 and 1671 he filled the office of president, and in 1674 that of consul; facts which afford evidence that he enjoyed the confidence and esteem of his fellow artists. The Chapter employed him in 1667-8 to repair

[1] Page 847.

Antonio Florentin's monument of the Holy Week,[1] and to paint and gild the retablo of the Cathedral baptistery, for which Murillo painted the great picture of St. Anthony of Padua.[2] At the convent of St. Augustine he likewise painted and gilded the high-altar, and induced the friars to enrich it with the pictures of his friend.[3] Being a dexterous painter in water-colours, he executed in 1673–4 many flags for the royal fleet of New Spain. The year of his death is unknown.

A. de Medina.

Andres de Medina was a disciple of Juan del Castillo at Seville, where he practised as a painter for many years. He drew correctly, says Cean Bermudez, but his colouring was dry and hard. He etched several sacred subjects; amongst others, in 1663, the image of Our Lady of the Mine, "*de la Soterraña*," revered in the church of St. Nicolas, of which the original was revealed in 1392, by the Virgin herself, to a shepherd, in the plains of Segovia.[4]

I. de Iriarte.

Ignacio de Iriarte was born in 1620, at the inland town of Azcoitia, in the province of Guipuzcoa, of which his parents, Estévan de Iriarte and Magdalena Zabala, were natives. Having gleaned some knowledge of painting at

1 Chap. iii., p. 109. 2 Page 843. 3 Page 885.

4 This image was likewise called Nuestra Señora de Nieva, from a village near which it was found. Compendio Historico en que se da noticia de las milagrosas, y devotas imagenes de la Reyna de cielos y tierra Maria santissima que se veneran en las mas celebres santuarios de España, por Pad. Juan de Villafañe; fol. Madrid, 1740; p. 364.

home, he came, in his twenty-second year, to Seville, where he entered the school of the elder Herrera. Under that choleric master he became a proficient in the management of colours, but he never learned to draw the human figure with any spirit or correctness. He therefore devoted himself, with excellent judgment, to landscape painting, a rarely-trodden path, in which he became the most distinguished artist of Andalusia.

Marriages.

In 1646 he was residing at Aracena, a picturesque town to the northwest of Seville, not far from the Portuguese frontier, and pleasantly situated on the cool brow of the Sierra Morena. There he married Doña Francisca de Chaves; and probably remained for a while, studying the fine mountain scenery, and storing his mind with images and his portfolio with sketches, which he afterwards re-produced in his compositions. Returning to Seville, he was soon left a widower, a disconsolate state from which he extricated himself, without much delay, by marrying, in 1649, his second wife, Doña Maria Escobar. By the diligent exercise of his pencil, he soon acquired considerable reputation. An original member of the Academy of Seville, he was appointed, in 1660, its first secretary, a post which he again held from 1667 to 1669. He was for many years the intimate friend and associate of Murillo, who so highly admired his landscapes, that he was wont to say they were painted by

divine inspiration.[1] Like Claude and Courtois, the two artists frequently engaged in joint works, of which Murillo executed the figures and Iriarte the backgrounds. This amicable partnership was at last unhappily dissolved, in consequence of a dispute about a series of pictures on the life of David; in which each artist insisted on doing his portion of the work last.[2] Displeased with his friend's obstinacy, Murillo finally resolved to dispense with his assistance altogether, and accordingly painted the whole himself. Within the present century, the Santiago collection at Madrid possessed a landscape, nearly finished, by Iriarte, with figures, mostly sketched by Murillo, which was said to have remained untouched from the time of the rupture,[3] and which proves that the Sevillian painter's demand was not always resisted by the Biscayan. As Iriarte's name does not appear in the records of the academy of Seville after 1669, Cean Bermudez conjectures that his health may have then declined, or that he may have removed to some other part of Spain. Perhaps his dispute with Murillo may have led to his withdrawal from the institution, for he died in 1685, says Palomino, at Seville.[4]

Quarrel with Murillo.

The works of Iriarte, though highly esteemed, are of rare occurrence. The Royal gallery at Madrid possesses three of his best landscapes, with rocks and water, and a few occasional

Works.

[1] Palomino; tom. iii., p. 669. [2] Page 921.
[3] Quilliet; Dictionnaire des Peintres Espagnoles; p. 103, note **.
[4] Palomino; tom. iii. p. 610.

figures.[1] In the National Museum there is also a pleasing work, a cataract dashing amongst brown crags and old trees, with a meditating monk in the foreground, and a range of blue mountains in the distance. The Hermitage at St. Petersburg has a landscape with cattle,[2] and the Louvre a composition on the subject of Jacob's dream.[3] Sir Frederick Roe[4] possesses an admirable specimen of smaller size, which formerly belonged to Don Julian Williams. Its principal feature is a ruined castle, embosomed in woods and backed by grey hills; in the foreground is a bank covered with browzing sheep, and a river broken with a water-fall.

Iriarte has been called the Spanish Claude Lorraine;[5] but his style has a greater affinity to that of Salvator Rosa. Like the Neapolitan, he haunts the wilderness,

"Per mezz' i boschi inospite e selvaggi;"[6]

and he delights in depicting the headlong streams and rugged glens of the Sierra Morena.[7] In one respect, however, he resembled Claude, in his incapacity to design figures, which might, in general, be expunged from his works without loss. He sometimes painted fruit and flower-pieces, of which two good examples adorn the gallery of the Louvre.[8]

1 Catalogo, Nos. 515, 526, 532. 2 Livret; salle xli., No. 61, p. 417.
3 Gal. Esp., No. 121. 4 At 96, Piccadilly.
5 Livret de la Gal. Imp. de St. Petersburg; p. 515.
6 Petrarca; son. cxliii.
7 Widdrington · Spain and the Spaniards in 1843; vol. i. p. 205.
8 Gal. Esp. No. 122. Collection Standish; No. 106.

C. Ferrado.

Cristobal Ferrado was born at Anieva, a village in the principality of Asturias, about 1620. His parents were of honourable descent, and his brother Agustin held the post of archpriest of the district. Having determined to embrace the monastic profession, he took the Carthusian vows on the 2nd of July, 1641, at the convent of Sta Maria de las Cuevas, near Seville. There he applied himself to the study of painting, in which he acquired considerable skill, with the assistance perhaps of some instruction from Zurbaran, the friend and guest of the convent.[1] For one of the cloisters he painted a picture of Michael the Archangel, and nine landscapes, with figures representing passages from the lives of various Carthusian worthies. The great cloister, the hospital, and the prior's cell were likewise adorned with his works, representing Our Lord, the Virgin, St. Jerome, and other sacred subjects. Cean Bermudez found various entries in the conventual books of sums disbursed for colours, pencils, and canvass, for father Cristobal, to whom he assigns a respectable place amongst the artists of Andalusia. His drawing was correct, and his composition skilful; and his colouring had considerable richness and force. As a monk, he was a pattern of austerity and devotion; and martyred for many years by the stone, he endured that painful disease with exemplary patience. Being highly esteemed by

[1] Chap. xi., p. 770.

his order, he was chosen procurator and rector of the Chartreuse of Cazalla. It is possible, however, that he never took possession of that post, for he died within the walls of Sta Maria de las Cuevas, on the 29th of April, 1673.

F. de Herrera, el Mozo.

Francisco de Herrera, the Younger, was the second son of the surly and celebrated painter of the same name.[1] Born at Seville in 1622, as he grew up in his father's studio, he learned to imitate his style with considerable success. But as he approached man's estate, finding the paternal tutelage daily more harsh and intolerable, he took occasion to decamp with what money the house afforded, and made his escape to Rome.[2] There he studied architecture and perspective, and painted bodegones, especially fish, with so much effect, that he became known amongst the artists as "*il Spagnuolo degli pesci.*" He bestowed little time or attention, however, on higher subjects, or on the great old models of painting and sculpture; nor did he aspire to become anything better than a pleasing colourist.

flight to Rome.

Return to Seville.

When he received intelligence of the death of his father, in 1656, he returned to Spain, and established himself at Seville. For the Most Holy Brotherhood of that city he soon afterwards painted a large composition representing the four doctors of the Church adorning the Host and the Immaculate Conception, which was placed in the Sagrario of the Cathedral. He likewise executed

[1] Chap. vii., p. 454. [2] Ib. p. 458.

for the chapel of St. Francis, in the Cathedral, a picture of that saint borne to heaven by angels. Of both these works etchings were afterwards made by Matias Arteaga. The St. Francis, although wanting in simplicity and repose, is one of the best productions of the artist. He likewise painted portraits with great success; and Palomino speaks of one of these, a Frenchman, in shooting costume, loading his gun, as a "miracle of art."[1] In January 1660 he was chosen second president of the Academy of Seville, as the deputy or assistant of Murillo, but his name was the first which was affixed to the deed of incorporation.[2] He remained, however, but a short time in the institution; caprice, or quarrel, or change of residence, having led him to withdraw himself before the month of November of that year.

Removal to Madrid.

Jealousy of Murillo is supposed by Cean Bermudez to have been the cause of Herrera's removal to the capital. He settled at Madrid at the end of 1660, or early in 1661. The barefooted Carmelite friars soon employed him to paint an altar-piece for the high altar of their church, on the legend of St. Hermengild, the subject of his father's most celebrated work. Of this task he acquitted himself much to the contentment of the Carmelites, and so entirely to his own satisfaction, that he remarked that the picture deserved to be carried to its destined place, to

[1] Palomino; tom. iii. p. 610. [2] Page 847, note 2.

the sound of trumpets and drums. Succeeding fathers, however, seem to have held it in less esteem, for in the course of time it was removed from the church to the staircase of the convent. Herrera next painted some frescos in the church of San Felipe el Real, on the roof of the choir, which were so highly admired, that his reputation reached the Alcazar and the ear of the
" King. It being in contemplation to paint the dome of the chapel of Our Lady of Atocha, Philip IV. said to Sebastian Herrera Barnuevo,[1] that he had heard of a painter, of his name, of ability sufficient for that work. The friendly architect being willing to vouch for the abilities of his namesake, the work was entrusted to Herrera. He accordingly painted the Assumption of the Blessed Virgin with the Apostles standing below, on the holiest roof of Madrid, the roof which sheltered that celebrated image of Our Lady—

Morena, pero hermosa
Tan divina y milagrosa
Que la atocha que pisaba
Convertiá en lirio y rosa,[2]

" Black but comely," and endued
So by Him, who all disposes,
That the grass whereon she stood
Bloom'd with lilies and with roses,—

[1] Chap. x., p. 722.

[2] Lope de Vega; Isidro de Madrid, canto viii; Obras; tom. xi, p. 232. Some say that the image was brought from *Antioch, Antoquia,* which the vulgar changed into *Atocha* " como parroquia en *parrocha,* p. 241; others attribute the name to the bass-weed, *atocha,* amongst which it was discovered, after being hidden from the Moors by Garcia Ramirez.

a venerable piece of statuary, carved, or at least coloured and varnished by St. Luke himself.[1] This fresco, being allowed to go to decay, was retouched by Muñoz and Arredondo. Herrera likewise painted some medallions and other ornaments in the presbytery of the church, which were afterwards altered by Luca Giordano, by order of Charles II.

Chosen painter to the King.

He was soon afterwards appointed painter to Philip IV., a distinction which gained him much patronage at Court, and the honour of having one of his pictures placed in the Admiral of Castile's gallery of select works of the Spanish masters.[2] In the next reign he received a key, as one of the deputies of the Aposentador-mayor; and in 1671, he was appointed master of the royal works in the room of Gaspar de Peña. In the latter capacity he was sent to Zaragoza in 1677,[3] to design and superintend the renovation of the Cathedral of the Pillar. His plans were equally remarkable for the speed with which they were prepared, and for the wretched architectural taste which they displayed. During his absence in Arragon the court-artists, Carreño and Filipin, being ordered to design a silver statue of San Lorenzo for the Escorial, he chose to take offence at their invasion of his province,

Works of architecture.

1 Villafañe; Milagrosas Imagenes; p. 80. Salas Barbadillo wrote a poem in praise of this image, entitled La Patrona de Madrid restituida; 4to. Mad.; 1609. See also Handbook, p. 773.

2 Chap. x., p. 703.

3 Handbook; p. 960. Ponz., tom. xv., p. 7, erroneously says 1686.

and on returning to Madrid, revenged himself by writing a lampoon. Notwithstanding this sally he was employed in 1680 to take the levels for a canal, to be led off from the Jarama at Aranjuez for purposes of irrigation.[1] He continued to reside at the capital till his decease, which took place in 1685. Chagrin at not obtaining the post of painter in ordinary to Charles II., is said to have been the cause of his death. He was interred in the parish church of San Pedro.

Character.

"From the hide come the straps,"[2] says a Castilian proverb, of which the younger Francisco Herrera may have been cited as an apt illustration by those who had known his eccentric sire. He was a genuine chip of the old cross-grained Herrera block. Ever jealous of his fellow-artists, he believed that they were all jealous of him.

Anecdotes.

On the dome of Our Lady of Atocha, he thought fit to symbolise their reciprocal ill-will by modelling a lizard gnawing the stucco-scroll upon which his name was inscribed, whilst some laughing children made the sign of the fig;[3] thus turning a religious work into a vehicle of malice and uncharitableness, like a Rodriguez or a Warburton. In a picture of San Vicente Ferrer, likewise, there was a dog mouthing the

1 Alvarez y Baena; Descripcion de Aranjuez; p. 355.

2 Del cuero salen las correas. The same idea is likewise given in another which more resembles our own, De tal pedaço, tal retaço; Nuñez; Refranes, fol. 31-2.

3 Palomino; tom. iii., p. 613—"haciendo higas"—see chap. ii., p. 79, note.

jaw-bone of an ass, which was supposed to convey some covert satire; and in other works he frequently wrote his name on a piece of paper which rats, meaning rivals, were tearing to pieces. He stood much on his dignity, and was ever ready to avenge an affront by means of a caricature. At a certain sale of pictures he was employed to select the best for the gallery of a grandee, who, however, going to the place in person, saw fit to reject those chosen by the artist for others of inferior merit. Herrera immediately seized his pencil, and, inspired by offended pride, produced a very clever sketch of a monkey, grinning with delight, as he gathered a thistle from a bed of roses. It was his intention to present this agreeable allegory to the great man at whom the ridicule was pointed. A prudent friend, however, says Palomino, one Don Antonio de Sotomayor, representing the possible consequences of such a measure, got possession of the drawing, and preserved the fortunes of the artist at the expense, perhaps, of his reputation as a wit.[1]

Style and merits.

Herrera, with much of the mechanical facility, inherited little of the genius, of his father. He coloured with some brilliancy, but his drawing is

[1] Palomino, *tom.* iii., p. 612, informs us that the collector who figured as the monkey was no less a personage than the minister Olivarez; which is impossible, as he was dead eight years before Herrera came to Madrid. The thing may, however, have happened with Haro or his son Heliche, or with the Admiral of Castile, a picture-collecting grandee, who possessed more cash than critical skill.

strained, and his composition, for the most part, full of flutter and affectation. His small bodegones, however, were well painted, and he excelled in flower-pieces. The title-page of La Torre Farfan's Feasts of Seville[1] was engraved from his design by Arteaga. For the chapel of the Biscayans, in the Franciscan convent at Seville, he designed the ornaments of the dome, which, however, was little more to his credit as an architect than his doings at Zaragoza.

F. Marquez Joya.

Fernando Marquez Joya was a painter of some reputation at Seville in 1649, when he executed the portrait of Cardinal Archbishop Spinola, afterwards engraved by Vauder Gouwen. He was a member of the Academy from 1668 to 1672, when he is supposed to have died. As an artist he was a tolerably successful imitator of the style of Murillo.

J. Martinez de Gradilla.

Juan Martinez de Gradilla was a scholar of Zurbaran at Seville. In the days of Cean Bermudez, his sole surviving work was a fresco, ruined by the "havoc of repair," in the refectory of the convent of Mercy. Being chosen, however, to paint a conspicuous work in that fine convent, he was doubtless an artist of consideration. He was one of the founders of the Academy, and one of its steadiest supporters until 1673, which was probably the date of his death. Twice mayordomo of the society, he on one occasion cancelled a debt which it owed him on

[1] Page 901.

his accounts. He likewise presented to the common stock, a donation of charcoal, and a portrait of Philip IV. For two years he held the post of consul, or vice-president, of which the duty was to place the models and overlook the scholars, an appointment which affords evidence of the respect in which his professional abilities were held.

B. de Ayala.

Bernabé de Ayala, a Sevillian by birth, was a promising scholar of Zurbaran, whose course of instruction was unfortunately cut short by the removal of that master to Madrid in 1650.[1] He had learned, however, to imitate his style with considerable felicity; and like Zurbaran he excelled in depicting draperies of brocade and other rich stuffs, which he painted from the lay figure. His best works were executed for the church of San Juan de Dios at Seville, and consisted of a picture of the Assumption of the Virgin, over the high altar, a series of Apostles, and six other saints in other parts of the building. An original member of the Academy, he was a constant attendant at its meetings; and as his name disappears from its records in 1673, it is probable that he died in that year.

P. Ramirez.

In 1660 Seville had no less than four painters named Ramirez, who may have been brothers or relatives. Of Pedro nothing is known but the name.

F. Ramirez.

Felipe was a clever painter of small bodegones, generally representing dead game.

[1] Chap. xi., p. 773.

Cean Bermudez possessed a large drawing signed with his name, carefully executed on paper, and representing the martyrdom of St. Stephen. He likewise was the owner of the only specimen he had seen of Cristobal Ramirez, a sketch of the Virgin, appearing at the top of a holm-oak to an adoring Moor, with a body of cavalry retreating in the distance. There are two holy images of the Virgin of the holm-oak,[1] one at Arciniega in Biscay, the other at Ponferrada in the remote highlands of Leon, both found in the old days of easy faith in trees of that kind, like the enchanted lady in the ballad.[2] The sketch probably was founded on a legend of one or other of them. Geronimo Ramirez was a scholar of Roelas, and painted with considerable skill and resemblance to the style of that master. In the church of the Hospital de la Sangre, there is an altar-piece, painted and signed by him, representing Pope St. Gregory surrounded by his cardinals, a work of some merit.

C. Ramirez.

G. Ramirez.

P. de Camprobin.

Pedro de Camprobin was a skilful painter of

1 Villafañe; Milagrosas Imagenes; pp. 197, 201. Both are known as Nuestra Señora de la Encina. The first was a great protectress of sailors, and was found in a tree near the church which was afterwards built to her honour. The second was hidden by the Christian Goths, "en una de las mas corpulentas" trees of the forest, where the Templars discovered her about 1200, when they were clearing the site for the town. Handbook; p. 595.

2 The pretty Romance de la Infantina; Grimm's Silva de romances viejos, sm. 8vo. Vienna, 1831, p. 259.

A caçar va el cavallero a caçar como solia
Los perros lleva cansados, el falcon perdido avia;
Arrimara sea un roble, alto es a maravilla,
En una rama mas alta viera estar un infantina, &c.

Translated by Mr. Lockhart; Spanish Ballads; 4to. London, 1823, p. 264.

flowers, and an original member of the academy. His flower pieces were highly esteemed at Seville, and twelve of them adorned a chapel in the convent of San Pablo. The best are usually signed *Pedro de Camprobin Pasano.*

Engravers. J. Mendez.

Juan Mendez was an engraver of some skill, who flourished at Seville, and executed in 1627 an architectural frontispiece, with Ionic columns and various figures, designed by one Juan de Herrera, for Rodrigo Caro's edition of the apocryphal chronicle of Flavius Lucius Dexter.[1] The art was likewise practised by Pedro de Campolargo, a painter of some repute in 1660. At Cordoba, Fray Tomas de los Arcos engraved, in 1633-4, two plates of armorial bearings for medical books by Leyva and Hermosilla,[2] and Fray Ignacio de Cardenas, about 1662, the arms of the families of Cordoba and Figueroa, and some prints of sacred images revered in that city.

P. de Campolargo.

Fr. T. de los Arcos.

Fr. I. de Cardenas.

Sculptors.

G. de Ribas.

A few sculptors closes the long array of Andalusian artists in this reign. Gaspar de Ribas was the scholar of Martinez Montañes, and carried on his profession at Seville. He carved the retablo of Our Lady of the Rosary, in the church of the nuns of Sta Paula, for which he was paid 16,600 reals, on the 1st of August, 1642.

1 Flavii Lucii Dextri omnimodæ Historiæ, quæ extant, fragmenta, cum chronico M. Maximi, Helecæ et S. Braulionis, notis illustrata; 4to. Hispali, 1627.

2 The subjects are unpleasant, but the titles may be found in Antonio; Bib. Nova, tom. i., pp. 436, 526. Dr Fr^{o} de Leyva wrote also a treatise against the use of tobacco, which was about as effectual as the "Counterblaste" of our Scottish Solomon.

The design was in tolerable architectural taste, and would bear comparison, says Cean Bermudez, with similar works of Alonso Cano in the same church. Ribas had two sons, Francisco and Gonzalo, whom he instructed in his own profession. The first was a carver of retablos, and, in conjunction with Alfonso Martinez, executed those of the high altar of the Convent of Mercy, and of the chapel of St. Paul in the cathedral. In 1663 he was employed to carve the great retablo of the Sagrario of the Cathedral, erected at the expense of the Most Holy brotherhood, and designed by Sebastian de Ruesta, a painter of some skill, and cosmographer to the India board.[1] Six years afterwards he executed another for the brotherhood of the Biscayans, who placed it in their chapel in the Franciscan convent, and paid the artist 110,000 reals for his labour. His retablos are inferior, says Cean Bermudez, to those of his father, and betoken the rapid decline of architectural taste. Gonzalo de Ribas, an original member, and for ten years a zealous supporter, of the Academy, was a painter, as well as a sculptor; and painted, in 1673, the banners for the flagships of the royal fleet.

F. de Ribas.

G. de Ribas.

A. Martinez.

Alfonso Martinez was a distinguished scholar of Martinez Montañes. He was at best, how-

[1] The office of cosmographer, *cosmografo de la casa de Contratacion*, was held by two persons, the business of the first being to read lectures on geography and practical navigation, whilst the second superintended the construction of the maps and instruments. Ruesta seems to have been second cosmographer, for he is mentioned as the author of a map, by Veitia Linage; Norte de la Contratacion, p. 146.

ever, a diligent imitator of that master's style, the graces of which he never fully acquired. Amongst his best works were the retablos of St. John Baptist, St. John the Evangelist, and St. Augustine, in the church of the nuns of San Leandro, with their statues, excepting those of the two Saints John, which were carved by his master. The Baptist's altar bore this inscription—A MAYOR GLORIA DE DIOS Y HONRA DEL MAYOR DE LOS NACIDOS LO MANDÁRON HACER JUAN PENANTE DE NARVAEZ Y Dª ANA XIMENEZ SU MUGER PARA SÍ Y PARA SUS HEREDEROS AÑO DE 1662. He afterwards finished the chief retablo of the nuns of San Clemente, an important work, designed, contracted for at the price of 22,000 ducats, and begun by Martinez Montañes, many years before, but stopped in 1625 by the Chapter during the vacancy of the archiepiscopal throne. Martinez being the intimate friend of the sculptor, F. de Ribas, they constructed several retablos together, Ribas undertaking the architectural work, and Martinez carving the statues. A Magdalene, covered with real drapery, in the hospital de las Bubas, and several other sacred images in various churches, are likewise ascribed to the chapel of Martinez. He died on the 28th of December, 1668; was buried in the church of San Martin.

J. de Arce.

Josef de Arce, another pupil of Martinez Montañes, executed the eight colossal stone statues, the four evangelists and the four doctors of the church,

placed on the balustrades of the Sagrario of Seville Cathedral, and the saintly figures carved in wood, which adorned the high altar of the Carthusians at Xeres; all of them works of some merit. Juan Garcia, a disciple of the same school, produced some good carvings, especially a figure of Our Lady of Sorrows, in the conventual church of Mercy, at Seville.

G. Micael.

Giuseppe Micael, an Italian, was a sculptor of some repute at Malaga. About 1631 he began to carve the statues of the choir-stalls in the Cathedral, a work which, however, he did not finish. The bishop's throne is attributed to his chisel. In 1635 he executed the image of Our Lord at the column, famous for its miracles during the plague in 1649, in which as has been already related[1], the artist was himself carried off.

Goldsmith. J. B. Franconio.

The only goldsmith of any note in Andalusia in this reign was Juan Bautista Franconio, who wrought at Seville about 1630, and was the friend of Pacheco.

1 Chap. i., p. 24.

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